SPECIAL ANNOUNCEMENT INSIDE

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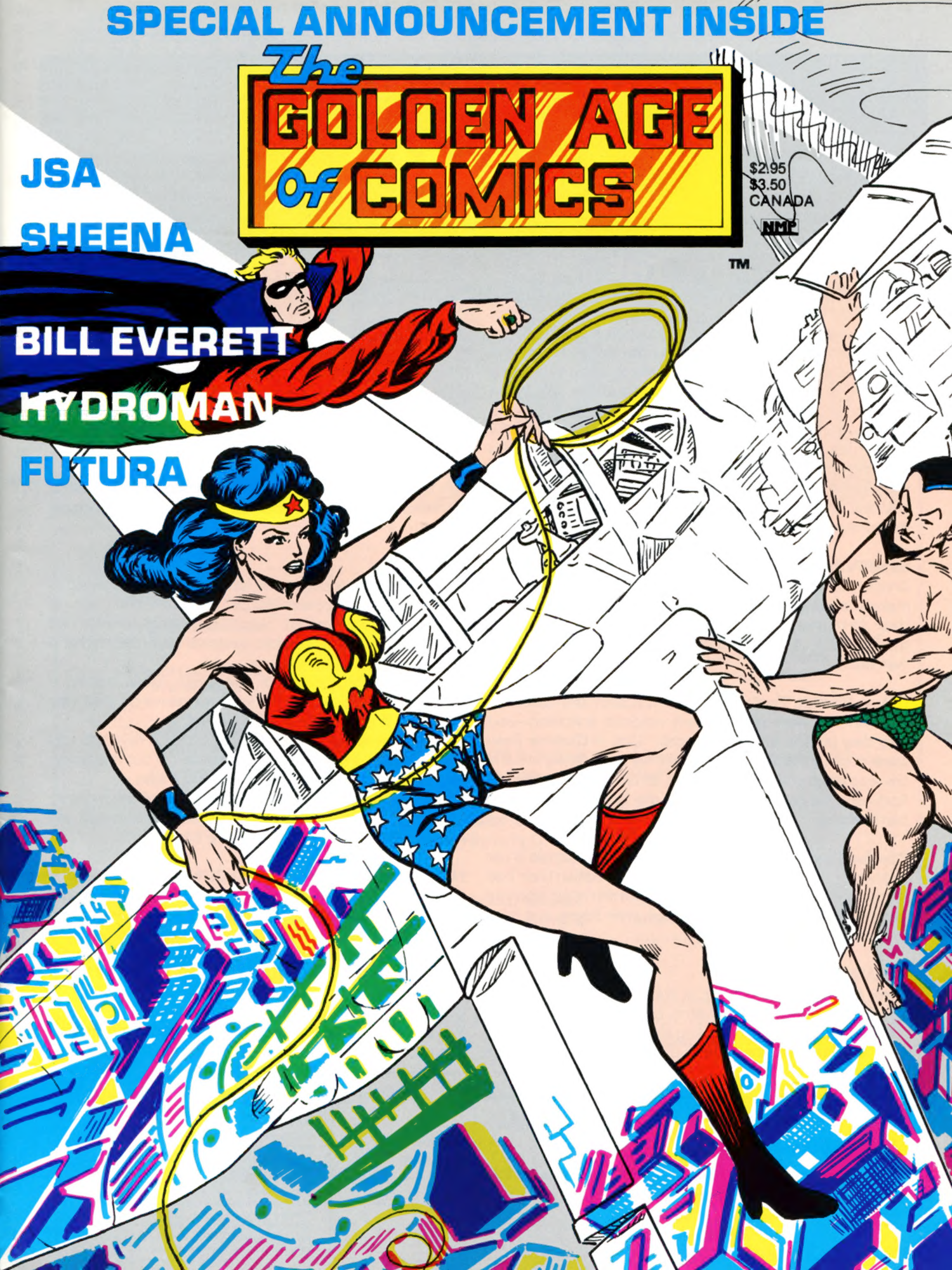

# COMICS FEATURE

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**James Van Hise,** founding editor of **Enterprise Incidents**, contributor to Cinefantastique and Comics Scene and author of The Art of Al Williamson, presents the frenetic realm of animation and observes the heroes of our four-color fantasies;
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# EDITORIAL

Adieu and Hello, Again

Last issues are normally a time of sadness. The book is ending and all of the hopes and dreams of the creators are terminated with little hope of reprieve. Surprisingly this ending is not one of unhappiness but of joy and not a little hope.

When we started *The Golden Age Of Comics* we had a goal in mind but a couple of mistakes and one change of personnel caused the concept to fail not only in sales but in reaching its intended goal. This is the time to rectify the mistake and to see that a return to the original vision is achieved.

You see, as the last page of this book will eloquently tell you, the demise of the book you are reading will lead to the birth of *Comics: The Golden Age* next month! And this book is exactly what the title you are now reading should have been.

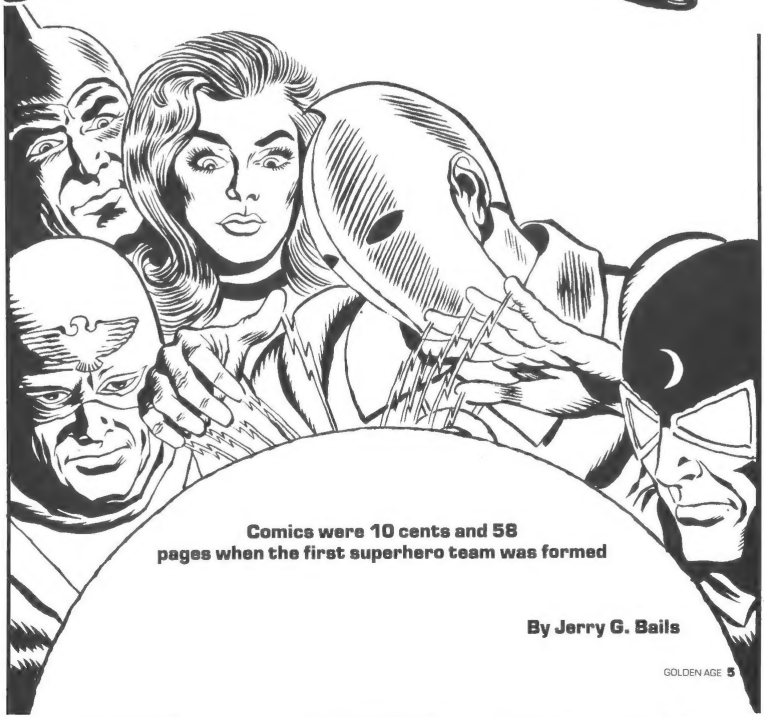
The editor will be Ron Goulart, and if anyone in the entire world is better suited for this trying task I would be quite surprised. The material is being meticulously chosen and meets a quality standard that few magazines would hope to approach. The paper stock is normally only seen in expensive catalogs and the reproduction will be done with painstaking care. A combination of witty interviews, perceptive articles and quality reproduction of excellent and rare Golden Age comic stories presented in a format designed to be permanent and to be proudly displayed on your coffee table will replace this sad and tired title which you now hold in your hands. Yes, the price will be just a bit more, but when you see the gem you will find that it is well worth it.

And with any luck you should be able to find the book in far more outlets than ever displayed the current incarnation.

So while this is an ending and I do bid you a fond farewell (as while I will be publisher, I will no longer serve as editor) I also call a hearty hello as does Ron Goulart, the new editor.

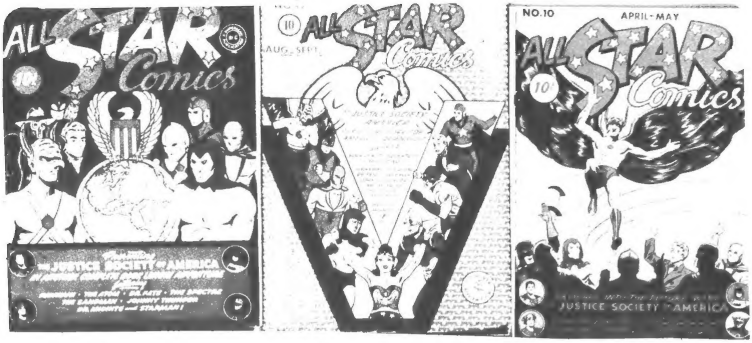
# ALL STAR Comics

## JUSTICE SOCIETY OF AMERICA!



**Comics were 10 cents and 58 pages when the first superhero team was formed**

**By Jerry G. Bails**




It was 1942; the world was at war. "The greatest man-made disaster in the history of the world" they would call it. But I was one of the really lucky ones. I lived in America. Sure, we geared up for war. We sent our young men overseas to be injured and die. But back on the homefront, at the tender age of eight, what the war meant to me was a surge of patriotic fervor while singing war songs like "Anchors Aweigh" and "The Army Air Corps Song". It meant giving up solid-lead toy soldiers for hollow ones, collecting newspapers and grease for the war drive, buying War Savings Stamps at school and giving up Creamsicles for the Duration. I was a whole lot more innocent of the insanity of the adult world than any child of eight today can dare to be. I still had my Sense of Wonder, my idealism and my ability to suspend disbelief. I also had adult role models—both in real life and in the comics. The world was quite a different place then...in the eyes of an eight-year-old.

Did I distinguish fantasy from reality? I'm sure I did. Reality was the long, dull routine of school only occasionally punctuated by exciting moments during air raid drills when I'd get to crouch down in the basement hall next to the prettiest girl in class—one of the few times they didn't segregate the boys and the girls. (I guess they figured we wouldn't have time to get acquainted during the air raid drill; the rest of the time they tried their damnedest to keep us apart.) Fantasy, on the other hand, consisted of all those exciting moments between the last school bell and the time my dad would get home from work to remind me of my chores or to mete out punishment for some infringement on the adult world (like breaking a neighbor's window while tossing tennis balls over the house). In those marvelous hours of the late afternoon, my mother, bless her heart, went out of her way to insure that that little portion of the space-time continuum belonged to my brothers and me. For one thing, the radio was all ours, and we used to catch one thrilling radio adventure after another. In my youngest days it began with *The Air Adventures of Jimmy Allen, Little Orphan Annie* and my all-time favorite, *JACK Armstrong, the ALLLLL-American Boy*. Even today, it is not possible to say that name without the proper emphasis and excitement. As the war progressed, the radio adventures got better. Besides Jack Armstrong and his friends, Billy, Betty and their Uncle Jim, who were regular guests in my home at 5:30 every afternoon, there was Hop Harrigan and Superman from the pages of DC Comics, Terry and the Pirates and Captain Mid-night (another name that is hard to say without the proper inflection). Even Buck Rogers and a few others occasionally made their way into my fantasy world through the loudspeaker of my mother's old Admiral. But my fantasy world was even larger than this. I spent Friday evenings and Sunday afternoons watching a full bill at the local Colonial Theater. For an admission of 10 cents we would see two features—one might possibly be a Roy Rogers flick; the other might star the Dead End Kids. Then there would be a newsreel recounting the latest "victory" of our boys overseas, a cartoon (of course) and last but not least, the current chapter of an "exciting" adventure serial—starring either Smiling Jack, the Batman, the Spider or some hero now forgotten, fighting the same set of bad guys over and over and over. At least those bad guys had steady work, but talk about formula writing—most of those serials were so much alike that certain stock footage was as commonplace in those old theaters as the popcorn we hurled at the screen. But I loved the old serials for what they were—an occasion to shout and scream on the side of right and justice—a type of movie behavior that had nearly died out when it was briefly resurrected for the *Star Wars* films. In my early days on planet Earth, all the movies shown at fifth- and sixth-run movie houses were audience-participation fare; as much was always going on in the audience as on the screen. (Where do you think we finally got to meet the girls?) Most movie serials were toss-away items that I admit to being a little embarrassed to ask my son to watch. Not so, old-time dramatic radio! While I was not aware

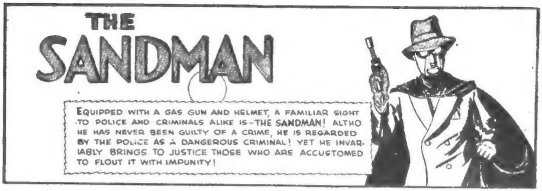
. . NOW WHAT'S HAPPENED TO THAT GIRL AND HER BROTHER.?
. . AND PROMPTLY WHITTLES A QUARTERSTAFF//
GOOD WELSH HICKORY WOOD. NOTHING BETTER FOR AN OLD-FASHIONED QUARTERSTAFF/ I'LL NEED IT FOR THE REST OF THIS FIGHT/

of it at the time, dramatic radio, for a variety of reasons, was able to produce some truly timeless series for children that deserve to be heard by every generation. I am not at all embarrassed to share my collection of early Jack Armstrong adventures with anyone. There was writing created on a regular basis for late-afternoon radio that is almost never matched on TV. (The recent *Tales of the Gold Monkey* is the exception; but while it is good fare for youngsters and the young-at-heart, it still suffers from the 50-minute hour in a way that never bothered the year-long adventures of Jack Armstrong.)

While the movie serials took care of my Friday nights and Sunday afternoons, and radio adventure serials kept me from breaking too many neighborhood windows on weekday afternoons, I still found time for the true love of my life: the comics—good, bad or magnificent! I have always loved the medium. It seems right that the year M.C. Gaines slapped those 10-cent stickers on some newspaper reprints and put them out on the stands to see how they would sell was also the year that I came screaming into the world. (Of course I was screaming; I was born with a broken arm.) Oh, I was told often enough by adults that comics were bad for me—that they would ruin my mind, but that didn't stop me. The psychologists will probably tell you that's exactly what attracted me to comics. The comics were for kids; no adults allowed. Comics were my purely private fantasy world. In the comics, I could really get away from the insanity of adults. If only for a half-hour or so, I could escape to a better world—a world of heroes, who never got bogged down with the mundane chores of life. Unlike the commercial fantasy of today, in the comics adventures of my youth, friendships were for forever; the good guys always wore "white hats"; justice always triumphed; and girls were there to be rescued and to reward the hero with a smile or a kiss (but nothing more). That was the way this eight-year-old wanted things in real life to be. No such luck!

At the height of this magic period of my youth came the greatest group of comic-book heroes of all time—The Justice Society of America. They did for me what tales of the Greek pantheon and the later tales of the Round Table must have done for other ages. It didn't dawn on me at that tender age that these were products of a commercial world—that someone was sitting behind a typewriter grinding out these tales for money. I thought they were like legends and myths. No one wrote those stories, right? They were timeless tales without an author. So was the Justice Society of America. "But," you say, "surely you were aware that someone had to draw the stories?" Well, of course I was aware that different people were illustrating different chapters in the same book, but to my young mind, anybody could draw, and I proceeded to spend many hours every week (many of them in school, to the teachers' dismay, I'm sure) sketching my favorite characters. I was never concerned with adult standards of anatomy, layout or perspective. I had my own idea about all these things—after all, I had eyes; that's all it takes to draw. This was my world and happily few adults stood over my shoulder to tell me "That isn't the way it's done." I probably wouldn't have enjoyed comics nearly so much if I hadn't firmly believed that "I can do that." (Do comics today still give kids that feeling?)

It was a momentous day (sometime in 1940) when publisher M.C. Gaines (yeah, the same one I credited with creating comic books in the first place), his editor-in-chief Sheldon Mayer (one of the true geniuses of the Golden Age) and his top writer Gardner Fox (who created so many notable characters and strips it'd make your head swim) launched the concept that today dominates the comics scene—the concept of a group of super-heroes. From the pages of DC's popular monthlies, *Flash Comics, More Fun Comics, Adventure Comics* and *All American Comics,* came the Flash and the Hawkman, Spectre and Dr. Fate, Sandman and Hourman, Green Lantern and the Atom. Except for the Atom, each of these eight heroes had served a tenure as a cover feature. For me, that was the mark of their star status, and it entitled them to inclusion in DC's newest and grandest book, *All-Star Comics,* one of the very first comics to feature book-length adventures (58 story-pages in those days). Each hero would star in his own individual chapter, and to top it all off, all eight heroes


THE
SANDMAN
EQUIPPED WITH A GAS GUN AND HELMET, A FAMILIAR SIGHT TO POLICE AND CRIMINALS ALIKE IS—THE SANDMAN! ALTHO HE HAS NEVER BEEN GUILTY OF A CRIME, HE IS REGARDED BY THE POLICE AS A DANGEROUS CRIMINAL! YET HE INVARIABLY BRINGS TO JUSTICE THOSE WHO ARE ACCUSTOMED TO FLOUT IT WITH IMPUNITY!

would come together in introductory and concluding chapters. This had never happened before. It was a first, and I was there to enjoy every minute of it. The Justice Society of America was the first team, the greatest team and for a long time, the only team of super-heroes to grace the pages of the comics. Decades before the team concept took over the market with titles like *The X-Men, Justice League, Legion of Super-Heroes, Fantastic Four, Teen Titans, Avengers* and *Capt. Carrot & His Zoo Crew* (How'd they get in here?), the original J.S.A. made their home in *All-Star Comics*.

I began at the age of eight to make a scrapbook of the Justice Society of America. It was one of the most exciting projects I had ever attempted and, as the years rolled by, probably the one thing I regretted more often than any other. I hadn't realized how much it would mean to me to have those *All-Star Comics* intact to read and reread through the years. By the age of 12, I realized my mistake and set out on a quest to find and recover every back issue. It was to take 14 years and would end in the creation of a thousand new friendships in what today we call the beginning of Comics Fandom. Apparently, I wasn't the only kid who was enthralled by the adventures of America's greatest heroes.

Now, I'm not going to tell you about the modern adventures of the Justice Society, their various team-ups with the young upstarts known as the Justice League, or the wonderful interpolated adventures of the JSA, brought to you in that super-super team-book known as the *All-Star Squadron*. A very imaginative fellow named Roy Thomas is quite capable of keeping us all entertained for quite a few years yet. (Hell, at this writing, 22 issues of *All-Star Squadron*, an annual and more have appeared, and most all of the action has taken place between the front and back cover of *All-Star Comics #11*. Boy, what I missed the first time through!!) No, my goal will be to introduce you to the original super-team as I experienced it in my youth. Then there was only one Earth in fantasy, and inconsistencies with the real world didn't bother me a bit.

For the first half dozen or so issues in which the JSA appeared, the stories were little more than loosely connected individual adventures. The brief introductory and concluding chapters were handled artistically in a very competent manner by Everett Hibbard, the regular artist on the Flash strip. In issue No. 5 each member in turn tackled and foiled the criminal plans of the mysterious Mister X. In the conclusion he merely gave himself up out of frustration. In issue No. 6 the JSA elected the Flash to an Honorary (inactive) Membership (since he had been given a book of his own) and initiated their old friend, Johnny Thunder, through a series of misadventures. In issue No. 7, with Green Lantern at the helm, the members agreed to suspend their usual policy of accepting no remuneration for their crime-fighting activities in order to raise $100,000 apiece for war orphans. Johnny, with a big assist from Superman, Batman and Flash, brought in $300,000 to raise the total to a cool million. Some of the individual misadventures of the heroes trying to raise money were really quite delightful.

Issue No. 8 was memorable in two respects. Having voted Green Lantern to an Honorary Membership and granting Hourman a leave of absence, the JSA inducted two new members, Dr. Mid-nite and Starman, in a battle against Dr. Elba, a criminal genius who drove his victims insane with drugs. In addition to this full-length story, there was a special bonus feature in the back of the book. With no fanfare on the cover at all, the publisher had added eight extra pages to the book in order to introduce a new character, Wonder Woman. Can you imagine that happening today?

This great new heroine (and she was great in those days) was the creation of Charles Moulton, in reality Dr. William Marston, renowned for his studies of the polygraph (lie-detector). Naturally the Amazon Princess was to come equipped with her own version of the lie-detector, the Magic Lasso; however, more importantly, she was to carry the message of discipline through love into the pages of the comics.

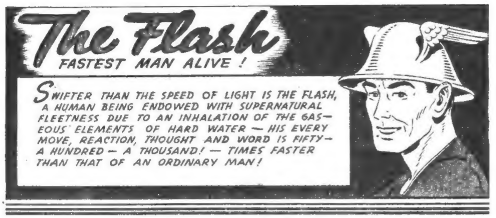
The potential of Wonder Woman was quickly realized by the publisher, Max Gaines, and she was soon introduced into the JSA tales. She was, of course, the first woman to break into the all-male ranks of the Justice Society. Years later she would help ease the way for another woman, the Black Canary (Numbers 38-41). Wonder Woman had her first contact with the JSA aboard a convoy ship headed for the Philippines (No. 11). In that issue, the first written after Pearl Harbor, all the members had decided to join the Armed Forces. Only the Spectre remained behind to guard the homefront. (Presumably as a ghost, he could not pass the physical.) After an adventure in the Army Air Corps, Hawkman (then Chairman of the JSA) swooped down onto the deck of the convoy ship to join his sweetheart, Shiera Saunders, who had joined the Nurses Corps. Shiera was standing with another nurse, one Diana Prince. Instantly Hawkman recognized her as the amazing Wonder Woman and told the astonished Amazon that the JSA had been keeping careful watch on her exploits. After this brief meeting, Wonder Woman went on to have an adventure of her own, mopping up several regiments of Japanese soldiers, with little sign of compassion and no sign at all of the philosophy of love that dominated her own adventures. At the conclusion of the book she was brought together with the other members of the Justice

Society, who, it had been decided, should form a special Justice Battalion taking orders directly from the War Department (no euphemism in those days). With little hesitation the members elected Wonder Woman to their ranks. I began to hope that my favorite character, Hawkman, was going to follow the route of Flash and Green Lantern, and get a book of his own. However, this fond hope was never realized in the Golden Age. Hawkman remained Chairman of the JSA throughout the remainder of the life of *All-Star Comics*. He was the only character to appear in every issue.

Wonder Woman solo-starred in only one other JSA tale, "Shanghaid into Space" (No. 13). In this story, Hitler arranged to have those on his special "Enemies List" (viz. the JSA) kidnapped and fired off to different planets in the Solar System. This was extravagant and just a wee bit stupid, to say the least, but apparently not too far out for a paranoid dictator. In the original script, the author, Gardner Fox, sent Wonder Woman on a routine adventure to Venus, but Bill Marston insisted on rewriting the script for that chapter, bringing it in line with the special ethos he was creating for the Amazon Princess. He used the occasion to introduce an important character, the Queen of Venus, who was to play a significant role in Wonder Woman's own strip. I am proud to say that both scripts—the original by Gardner Fox and the final version by Bill Marston—are now a part of my permanent collection.

The introductory and concluding chapters of *All-Star* Numbers 11-13 were drawn by Jack Burnley, whose ghost work on the Superman and Batman strips of the early 1940s is well known to fans. These three issues of *All-Star* are considered by many to be the high point in art on the JSA strip. It is hard to disagree.

At the conclusion of the story in issue No. 13, Wonder Woman was made the fifth Honorary Member on the grounds that she, like Superman, Batman, Flash and Green Lantern, had won a book of her own (and in record time). Unlike the other Honorary Members, however, she did continue to play at least a minor role in the JSA as


The Flash
FASTEST MAN ALIVE !
SWIFTER THAN THE SPEED OF LIGHT IS THE FLASH, A HUMAN BEING ENDOWED WITH SUPERNATURAL FLEETNESS DUE TO AN INHALATION OF THE GASEOUS ELEMENTS OF HARD WATER — HIS EVERY MOVE, REACTION, THOUGHT AND WORD IS FIFTY-A HUNDRED — A THOUSAND! — TIMES FASTER THAN THAT OF AN ORDINARY MAN!

Secretary.

In issue No. 14 the JSA traveled behind the German lines to deliver Hawkman's newly developed food capsules to the starving people of Europe. The art chores on the JSA meetings in this and many future issues were handled by Joe Gallagher, best known for his work on the Atom strip during the war years.

At the next regular meeting of the JSA (No. 15), the male members failed to show up, sending instead letters to their newly-appointed Secretary. Each member explained that he was tied up in an effort to track down a new master criminal known as the Brain Wave, who could mentally project false images of people to confound and destroy his victims. Wonder Woman immediately set out to round up all the girl friends of the JSA members, gave them costumes to match those of their sweethearts, and led them to the tower retreat of the Brain Wave. They were promptly taken in by the images of the Brain Wave and put into cells. As the boys broke in on the Brain Wave, Wonder Woman freed her companions just in time to witness the Brain Wave apparently plunging to his death. He did not die, of course, but returned on three later occasions (Numbers 17, 30 and 37) to plague the JSA as their "Number One Enemy".

Although there is evidence that some chapters were reworked or rewritten by others, the main writing credits on all the early JSA tales belong to Gardner Fox. He gave us all kinds of stories: time-travel yarns (Numbers 10, 21, 22 and 24); a space opera (No. 13); a Jekyll-Hyde story (No. 20); an excellent murder mystery: "The Case of the Forgotten Crime" (No. 25); and some pretty spine-tingling weird tales like "Vampires of the Void" (No. 26) and "The Paintings That Walked the Earth" (No. 28). Unfortunately, during the war years there were not always artists available of the caliber these stories deserved.

Fox also gave us a host of well-motivated super-villains. In his handling of the criminal mentality, Fox stressed over and over the role of social neglect, ridicule and frustrated ambition. This set of factors gave rise to some pretty bizarre villains; besides the Brain Wave, we were given King Bee (No. 18), Hector Bauer in "Crimes Set to Music" (No. 19), Herbert Crawford and his metal hordes (No. 26) and Nels Farrow with his paintings of living horror (No. 28).

One villain in particular deserves special mention—the Psycho-Pirate. He first appeared in issue No. 23. His identity was kept secret throughout the story, as he used love, hate, fear, conceit, greed and despair not only to perpetrate crimes but to thwart the JSA as well. The Atom discovered his identity only to be tossed off a building after being shot; however, as you would expect, the Mighty Mite was rescued in the nick of time by—you guessed it—Johnny's Thunderbolt. Unfortunately, the Thunderbolt served all too often as a *Deus ex machina* in these early stories. Nevertheless, it was a memorable story because of the delightful play on emotions. In the denouement we see the Psycho-Pirate fall victim to all the emotions he had been manipulating in others. The return engagement of the Psycho-Pirate in issue No. 32 was not so memorable, despite the fact that it was the first story in many years that was

announced in the preceding issue. Part of the problem for me lay in the fact that the bumbling Johnny Thunder and an equally dumb crook were used to bring a reluctant Psycho-Pirate into confrontation with the JSA. By this time, Johnny's insanities were beginning to wear thin, and his days were numbered. The idea of a nitwit actually holding membership in the JSA never set well with me, but clearly Gardner Fox had an abiding affection for dimwits in the mold of the Three Stooges. The artist, Martin Naydel, took his clue from the story and turned out one of the most cartoony renditions of the JSA. Naydel was a funny animal and puzzle cartoonist who never should have been assigned to the JSA. It is hard to be sure what the manpower situation was at that time in the mid-1940s, but we do know that a young editor with no experience in comics was getting his on-the-job training. He went on to become DC's top editor, and more than any other single man was responsible for the revival of super-heroes in the 1960s, but he bombed on this one. (Sorry about that, Julie.)

While Fox was the master scripter of all the Justice Society tales through issue No. 34, Joe Simon and Jack Kirby may have reworked the Sandman episodes they illustrated (Numbers 14-17 and 19). The dream motif that they introduced into the Sandman strip was used in issues 14-16 and 19; and Sandy, Sandman's sidekick, surprisingly showed up only in Sandman episodes pencilled by Kirby and inked by Simon (Numbers 14, 15 and 19). The storyline in issue No. 17 precluded any use of Sandy or the dream motif, but other Simon-Kirby touches on the Sandman chapter are still there. It is interesting to note that the team did not illustrate the Sandman chapter in issue No. 18, and there is no use of Sandy or the dream motif in this episode, although nothing precluded it.

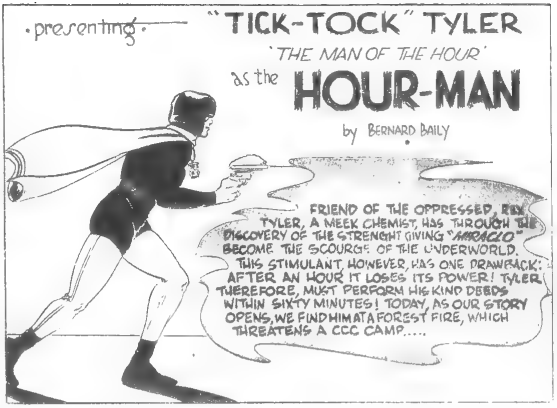
Sandman was one of the first heroes to be dropped from the ranks of the JSA when the war-time paper shortage resulted in a page reduction in the stories. Last minute changes in word balloons in issue No. 20 explained to the reader why a precedent was broken and two members, the Sandman and Dr. Fate, were not given individual assignments. These same two heroes failed to appear on the cover of the next issue (No. 21), although they mysteriously reappeared in the same scene on the splash page. In the story, the members traveled back into the past in order to help a dying man relive his life. Sandman and Dr. Fate did have assignments in this issue, but it is highly likely that their episodes were originally written for the Atom and the Spectre. There was, it seems, a last minute decision to keep the Sandman and Dr. Fate active for one final issue. So, artist Joe Gallagher was instructed to substitute the Sandman for the Atom and newcomer Joe Kubert drew Dr. Fate rather than the Spectre. The change was hardly noticeable. In issue No. 22, the Sandman and Dr. Fate were gone for good, without a word of explanation.

Some of the very best stories Gardner Fox wrote for *All-Star Comics* were morality plays. At the height of the insanity of race hatred and prejudice that often afflicted all parties to World War II, I was learning from stories that I enjoyed that a man should not be judged by his race, color, social class, religion or national origin (Numbers 16 and 22). (OK, so Fox did not deal with sexism; I got that from Wonder Woman.) While most comics were vilifying the Japanese race, Gardner Fox tried valiantly to distinguish between the Japanese (our enemy) and loyal Japanese Americans—a distinction America was failing to make (No. 12). In other stories, he treated such difficult topics as militarism (No. 24) and attitudes toward the handicapped (No. 27). The moral in each instance was heavy, but the story was light, fast-paced and entertaining.

There is an interesting, if somewhat complicated story behind the morality plays in issues 24 and 27. Both were published well ahead of schedule (before other stories that had been completed), causing at least one story to be shelved for over a year. The situation was made more complicated by the split-off of the All-American line of magazines from Detective Comics proper that occured in 1945. (The behind-the-scenes story of this split is properly chronicled in *The Mad World of William Gaines, pg. 59.)* This AA/DC split necessitated a change in the JSA rolls: The Spectre and Starman were the property of the DC line and had to be replaced in *All-Star Comics*, an AA book, by the Flash and Green

Lantern. As every *All-Star* fan knows, this shakeup occured in issue No. 24, when, with no word of explanation, the Spectre and Starman were replaced by two guest-stars, the Wildcat and Mr. Terrific. It seemed that these newcomers were being considered for membership, but the big guns of the AA line, Flash and Green Lantern, showed up and offered to drop their honorary memberships to become fighting members again. And so it was from issue No. 25 on. The story in No. 24, entitled "This Is Our Enemy", was published well ahead of schedule for a very good reason. It was a propaganda story about Germany's long history of militarism and warfare, and it urged the formation of a United Nations organization. That was early 1945. If the story did not get on the stands soon, the war with Germany would be over and the story would be seriously out of date. So, the story was pushed ahead of three completed stories, with what was probably a last minute decision to reinstate Flash and Green Lantern, who were rather more popular than Wildcat and Mr. Terrific.

The problem was the three completed stories featured the old line-up, with the Spectre and Starman. If these stories were to be salvaged, some delicate surgery was called for to replace the Spectre by the Flash, and Starman by the Green Lantern. Two of the three stories were so doctored and appeared as issues No. 25 and 26. Despite the failure to blot out Starman's gravity rod in two panels in issue No. 26—it slipped by the proofreader—there were dozens of artistic clues to the massive cover-up. Flash and Green Lantern figures by Martin Naydel appeared against backgrounds by Stan (Josephs) Aschmeir and Joe Gallagher. Before the third doctored story could appear—the one featuring a third appearance of the Brain Wave—another propaganda story was pushed ahead in the schedule. This was "A Place in the World" (No. 27), an excellent story dealing with attitudes toward handicapped youngsters, as well as returning veterans. The story was encouraged and assisted by the National Institute for the Handicapped and won *All-Star Comics* a mention in *The Encylopedia Americana*[1] as an outstanding example of the educational use of comics. It is one of my all-time favorite comic stories, and it prompted my first letter of comment to the editor of *All-Star Comics*. (More about that later.)


• presenting •
"TICK-TOCK" TYLER
'THE MAN OF THE HOUR'
as the
HOUR-MAN
by BERNARD BAILY
FRIEND OF THE OPPRESSED, REX TYLER, A MEEK CHEMIST, HAS THROUGH THE DISCOVERY OF THE STRENGHT GIVING "MARACLO" BECOME THE SCOURGE OF THE UNDERWORLD. THIS STIMULANT, HOWEVER, HAS ONE DRAWBACK: AFTER AN HOUR IT LOSES ITS POWER! TYLER, THEREFORE, MUST PERFORM HIS KIND DEEDS WITHIN SIXTY MINUTES! TODAY, AS OUR STORY OPENS, WE FIND HIM AT A FOREST FIRE, WHICH THREATENS A CCC CAMP.....

The advance publication of "A Place in the World" had a number of ramifications. For one thing, it almost resulted in the third Brain Wave story being shelved forever. However, after two more issues, it was finally decided to publish "Dreams of Madness" as issue No. 30, only 14 months late. Martin Naydel once again replaced Starman by the Green Lantern, a not too difficult trick considering the similarity of the heroes. The Spectre story, on the other hand, was scrapped entirely in favor of a completely redrawn Flash episode. At long last, the Brain Wave had a chance to use his Dream Inducer to drive the JSA mad. It was a good story, but the art contained so many anachronisms that to the true fan the issue stuck out like a sore thumb. For example, Kubert's Hawkman reverted back to a form obviously patterned after the Hawkman of Shelly Moldoff, with small, tight wings on the helmet. Kubert had not drawn Hawkman like that for over a year. There were other artistic anomalies, but I will leave them for the eagle-eyed *All-Star* collector to spot for himself. That is a part of the fun of reading *All-Star*.

Issue No. 27 had another interesting ramification. It was probably responsible for the Atom getting a second lease on life. This may seem strange since it was in that very issue that the Atom was dropped in favor of the Wildcat. This was not just another guest shot for the Wildcat. It had obviously been decided "upstairs" to give him a permanent slot in *All-Star*, because he was listed in place of the Atom on the official JSA roll call, which was a regular feature on the splash page in those days. The Atom had already lost his regular strip in *All-American Comics*, so it was natural enough to replace him in the JSA line-up with the more popular Wildcat. However, as before, there were three completed JSA stories featuring the Atom ready for the engravers when issue No. 27 was published. This time it was decided not to tamper with the art. Instead, it was decided to give the Atom a second chance in the Justice Society and to try to find a berth for him in *Flash Comics*. So, in issue No. 28 the Atom was back and the Wildcat was gone, without a word of explanation to the reader. From that time on I was always anticipating unannounced changes in the JSA roll call. I imagined other popular heroes getting a crack at membership now that the AA line had been reabsorbed into the DC line again (also in issue No. 27).

There were all kinds of good possibilities: Robotman, Vigilante (now that the Seven Soldiers of Victory were defunct), Shining Knight, Zatara and even Superman and Batman. Except for the one-shot appearance of Superman and Batman in No. 36, none of these wild imaginings ever came to pass. DC had forgotten the original concept of the book; the title was losing its meaning.

The changes in the schedule and art credits on *All-Star Comics* may be of interest to only a few, but it has been this very feature that has made this magazine a fascination to me for so long.

Some years ago I learned that four JSA tales by Gardner Fox were never published. They had intriguing titles: "The Men of Magnifica"; "The Emperors of Japan" (another romp through history, no doubt, that was scuttled on V-J Day); "The Will of William Wilson" (A Psycho-Pirate story); and "Peril of the Paper Death". It was the custom in those days to have several stories on the shelf ready to go in the event someone crucial got drafted, so it is likely that several or all of these stories reached the finished art stage. I know the Psycho-Pirate story did, because I have in my collection a page of original art from that story. (There is a chance we might see the story in print one day if we can locate all the originals.)

Issue No. 33, "The Revenge of Solomon Grundy", marked a turning point in the art on the JSA. The war was over and top artists were returning to the comics. Irwin Hasen, who currently draws the syndicated strip "Dondi", took over the art chores on the introductory and concluding chapters of the book. We saw talents like Joe Kubert (Numbers 33-37) joined by the likes of Alex Toth (Numbers 37, 38, 40 and 41), Carmine Infantino (same four issues), Lee Elias (Numbers 34-36) and Bob Oksner (No. 38 and some inks on later issues). The art on these issues equalled or may even have surpassed the very fine work of the pre-war period.

The stories of this period (Numbers 33-41) were also exceptionally good. Gardner's last story (No. 34) introduced us to "The Wiles of the Wizard". The Wizard thought the JSA was a criminal band secretly plotting a super-colossal crime. Naturally, he wanted in. It was his disappointment upon discovering that the JSA members were really honest and law-abiding that drove him on two later occasions to organize his own super-criminal bands: "The Injustice Gang of the World" (No. 37) reprinted in *Super-Spectacular No. 17* and "The Case of the Patriotic Crimes". The Wizard was also instrumental in getting the JSA revived in the pages of *Justice League of America (Numbers 21 and 22, 1963).* For that act alone, I would offer him executive clemency.

The authorship of the JSA tales from issue No. 35 on has never been positively pinned down. John Broome recalls writing most of the stories, but there is the clear hand of Robert Kanigher on several stories and especially certain chapters. Kanigher surely wrote the Flash chapter in No. 36; it involves one of Bob's favorite pastimes, skiing, and editor Julie Schwartz especially recalls Kanigher handling this one. It is also hard to imagine him passing up the chance to handle one of his favorite characters, the Harlequin, in issue No. 41. In any case, the three stories John Broome can not specifically recall writing are Numbers 36, 37 and 38; these I ascribe to Bob Kanigher. The remainder of the JSA stories I credit to John Broome.

The story in No. 35 was especially memorable. By going back in time with an invention he stole from his employer, Per Degaton defeated Alexander the Great, changing history and setting technology back centuries—to his own advantage, of course. With some effort, the JSA manages to set the world right again, and at the conclusion of the story, Per Degaton was back at his old job completely unaware of his reign as Czar of the World. The fact that Degaton (Note: NOT Per Degaton this time!) was picked up and used as a member of the Injustice Gang in No. 37 suggests not only a change in writers, but perhaps even a change in story editors.

As I mentioned earlier, Superman and Batman were guest-starred in issue No. 36 in an intriguing tale of "Five Drowned Men" who returned to commit ruthless crimes. The Atom and Johnny Thunder were excused from

this adventure "for cause" in order to allow space for DC's Super Stars. The art on the Superman and Batman episodes was handled by Irwin Hasen.

Issue No. 38 featured "History's Crime Wave", perhaps the most startling issue of *All-Star* ever to hit the stands. In the opening pages, the JSA members were murdered one-by-one by the most infamous villains of history. Only the quick thinking of an outsider, the Black Canary, saved the day. She contacted Wonder Woman who quickly retrieved the bodies of her fallen comrades. The bodies were flown to the secret laboratory of the ex-criminal genius, Paula von Gunter, who had become an ally of Wonder Woman. Together the women applied the Purple-Healing Ray to restore the heroes to life. Being more than a little bewildered by their experience, the members needed a suggestion from the Black Canary plus one final assist to trap the master assassin. It was a remarkably fine story, the first to use a new, more flexible format, teaming the members up in whatever way best suited the story.

A similar free-style format was used in No. 39 "The Invasion from Fairyland". In this, the last issue to feature Johnny Thunder, we were once again treated to a guest appearance by the Black Canary, though she was not granted membership until issue No. 41.

I mentioned earlier that issue No. 27 had prompted me to write my first letter of comment to the editor of *All-Star Comics*. In my letter I strongly urged them to do a story on juvenile delinquency, a subject that was as relevant in those days as drugs and ecology are today. The fact that issue No. 41 featured a story on juvenile delinquency convinced me that I had made an impact on my favorite magazine. Gee, that was a heady moment!

I came crashing down with the next issue. "The Man Who Hated Science" (No. 42) marked a definite change in the editorial policy, heralded by a new, fancier costume for the Atom and a new headgear for Hawkman. I liked neither of these changes. Beginning with No. 42, the art, coloring and stories seemed to go downhill. Few of the stories stand out in my memory. I

liked "The Secret of the Golden Universe" (No. 43), "The Evil Eye Over Hollywood" (No. 44) and "The Strange Lives of Edmond Blake" (No. 48), but the other stories seemed highly repetitious to me. I had the feeling that the Powers-that-be just did not care anymore. Sheldon Mayer had retired from his position as Editorial Director of the AA line and Whitney Ellsworth was now the top dog of the entire DC line. I hold no emnity towards Mr. Ellsworth, as I know him personally to be a really warm human being, but it was only natural that he had a greater feeling for the heroes of the old DC line than for his new acquisitions. This was demonstrated when he killed off the Flash and Green Lantern strips while retaining Johnny Quick and Aquaman, secondary heroes who never had the following of AA's Super Stars. During the final years, *All-Star Comics* was nearly all alone. Except for Wonder Woman, every JSA member had lost his own strip. The Green Lantern came to be played up more and more in stories, often overshadowing his teammates. The covers came to feature Green Lantern and two or three others on a sort of rotating basis. I still collected every issue and pored over every story, but the "Gosh Wow!" was gone. Finally, in 1951, the end came.

I wrote one last letter of comment. It was a rather irate tirade deploring the fact that my subscription to *All-Star Comics* was being filled out by some magazine called *All-Star Western*. After only 55 issues, the JSA had met its demise in a story ironically entitled "The Mystery of the Missing Detectives" (No. 57). After a decade, I had suddenly lost interest in where comics were going. My only interest was to complete my *All-Star* collection (I was still missing about 15 early issues) and identify all the artists and writers.

Throughout the 1950s I doubted that DC would ever rectify its mistake; however, I did begin a letter campaign that had as its objective the revival of the JSA. A similar campaign was being waged, unbeknownst to me, by one Roy Thomas. Roy and I, later introduced through the mail by courtesy of Gardner Fox, like to think that we helped keep the idea of the JSA alive in the minds of Julie Schwartz and Gardner Fox. Every comic fan knows, of course, that these gentlemen introduced the Justice League of America in *Brave and Bold Numbers 28, 29* and *30* in 1960. With this event I took heart and began a letter-writing campaign to end all letter-writing campaigns. Using dozens of typewriters and varying handwriting styles, I sent hundreds of letters under scores of pen names from mailboxes all the way from Kansas City to Detroit. I do not think Julie ever realized that he filled more than one of his early letter columns with several of my letters. Take a look sometime at *JLA No. 2*. I am both Robert Lindsay and, of course, Jerry Bails, Jr.

I am happy to say that these early letter columns are what made Comics Fandom possible. I began receiving letters from fans all over the world inquiring about my complete collection of *All-Star Comics*. My collection was finally completed in 1959 when Gardner Fox relented and graciously consented to sell me his two bound volumes of the first 24 issues. (I beat out Roy Thomas by a matter of months; it is a wonder he ever forgave me.) But I was ecstatic, I had finally replaced those cherished issues that I had cut up as a lad of eight.

Having completed my collection of *All-Stars* was only half my battle. My ultimate aim had long been to identify

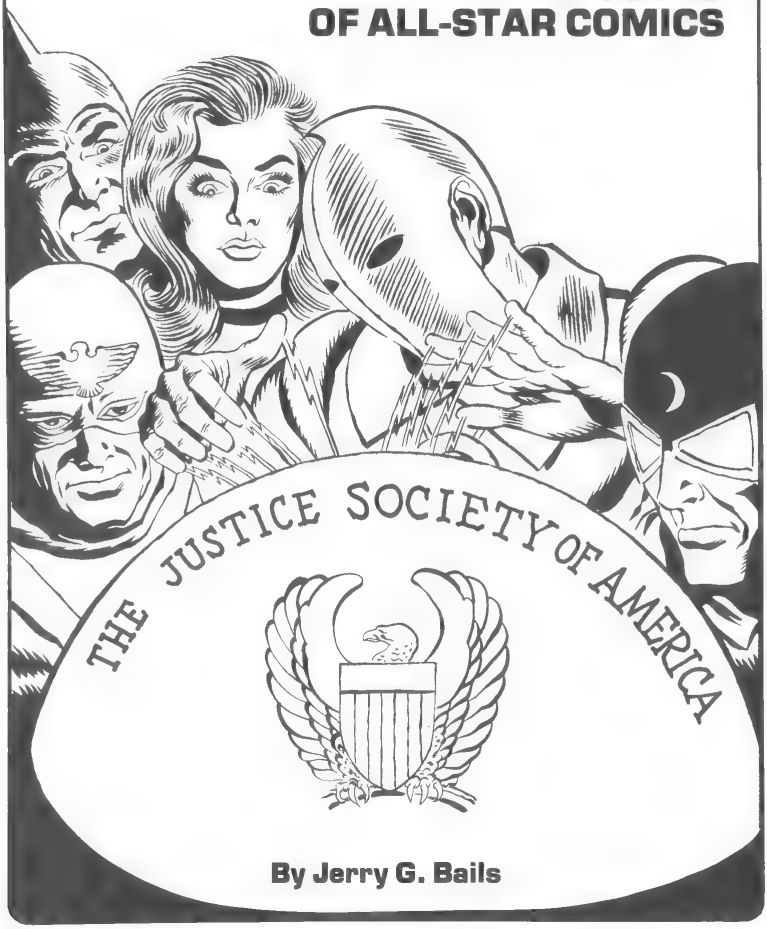
every penciller and inker who worked on those books; I find that I am still engaged in that search. Every year or so I uncover some hidden facet of the *All-Star* books. Not long ago I discovered that Pierce Rice ghosted three episodes that I had long attributed to other men (Spectre in No. 14 and Starman and Sandman in No. 18). Mr. Rice deserves the title "The Ghost Without a Name", for he never received credit for any of his comic book work. He ghosted many feature strips: Steel Sterling, Shock Gibson, Zipp, The Seven Soldiers of Victory and many others. As long as there is one Golden Age artist without a name, my hobby goes on.

One of my greatest joys has been to hear from greats like Joe Kubert, Alex Toth, Everett Hibbard, Jack Burnley, Cliff Young, Carmine Infantino, Irwin Hasen, Arthur Peddy, Joe Simon, Jack Kirby, Gardner Fox, John Broome, Bob Kanigher and Julie Schwartz, not to mention a host of others. The pleasure these men have brought me over the years is beyond measure. In my book, THEY are the heroes!

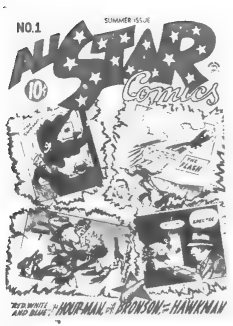
*Parts of this article were first published in* Overstreet *(1974) and are reprinted here with their kind permission.*

[1]*Encyclopedia Americana,* 1951 edition, Vol. 7, p. 362d, column 1.

# AN INDEX OF EDITORS, WRITERS, AND ISSUES OF ALL-STAR COMICS




**By Jerry G. Bails**




*FIGHTING MEMBERS*
(Usually but not always active in the story)

Flash (3-6), (re-active, 25-27)
Green Lantern (3-7), (re-activate 25-27)
Hawkman (3-57)
Hourman (3-7)
Sandman (3-21), no assignment in 20
Doctor Fate (3-21), absent in 13 and no assignment in 20
Spectre (3-23) no assignment in 1 and 2

Atom (3-26), (re-active, 28-57) no assignment in 21
Johnny Thunder (6-39)(Flash's replacement), no assignment in 34-35 and 39
Starman (8-23)(Hourman's replacement)
Dr. Mid-nite (8-57)(Green Lantern's replacement)
Wildcat (Atom's replacement in 27 only; no reason given)
Wonder Woman (active, 38-57), also given a chapter in 13
Black Canary (41-57)(Johnny Thunder's replacement)

*GUESTS*
(Took part in the story)

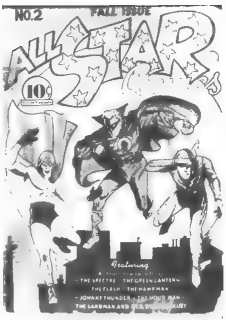
Red Tornado (a cartoon character who made a brief appearance in 3)
Johnny Thunder (3-4)
Wonder Woman (temporary secretary, 11-12)
Mr. Terrific (24)
Wildcat (24)
Black Canary (38-40)

In issues number 3-37, the members of the JSA and their guests were individually featured in different chapters, coming together as a team only in the introduction and conclusion. In general, each chapter was drawn by a different artist. The chapters varied a little in length, but were usually 6 pages long in issues number 3-17 (with the chairman getting an extra page in a number of cases), but only 5 pages long in issues number 18-37. This reduction in the number of pages was concomitant with the war-time paper shortage. The general inflation of the post-war years unfortunately did not allow a return to the pre-war standard of longer stories. In issue #38, a new and more flexible format was introduced. The number of chapters was drastically reduced to 3 or 4, and the number of pages in each chapter was increased to about 11 or 12 or sometimes less. In the various chapters (now often pencilled by the same artist, but inked by different artists), the members and guests were featured in two or three-man teams, although they occasionally soloed.

## THE EDITORS, WRITERS & ARTISTS OF ALL-STAR COMICS

The idea of the JSA was conceived and developed in 1940 by three men: M.C. Gaines, publisher and managing editor; Sheldon Mayer, editor; and Gardner F. Fox, writer. Mayer was the chief editor of *All-Star* through issue #41 (1948). With issue #42, Whitney Ellsworth, previously the editor of the Superman and Batman line of DC Comics, became the chief editor of *All-Star* and the rest of the All-American group of DC Comics. He remained in this post long after the demise of the JSA in 1951.

The assistant editors directly concerned with the plotting of the JSA stories were: Ted Udall (1940-42, 1944-46), Dorothy Roubicek (1942-44) and Julius Schwartz (1944-51). The production manager was Edwin Eisenberg. Gardner F. Fox wrote the JSA stories in issues number 3-34, Robert Kanigher wrote the JSA stories in issues number 36-38, and John Broome wrote the remaining JSA stories in issues number




35 and 39-57. (Exception known to date: the Wonder Woman chapter in issue #13 was written by William Marston.)

The following is a list of the artists who illustrated the JSA stories, along with their assignments: (Issue numbers are given in parentheses).

*STANLEY ASCH (Stan Josephs)*

Doctor Fate (6-8)
Dr. Mid-nite (8-33)
Green Lantern (25-26, 30)
Mr. Terrific (24)
Starman (19-23)
Johnny Thunder (6-32; in 6, last page of conclusion)

*BERNARD BAILY*

Hourman (3-7)
Spectre (3-10, 12-13, inks only in 14, 15-20)

*JOHN BELFI (IFLEB)(inks)*

Flash (37)
Introduction and conclusion (37)
Chapter III (50)???

*STEVE BRODIE (inks)*

Spectre (23)

*JACK BURNLEY*

Starman (8-13)
Introduction and conclusion (11-13)

***ARTHUR CAZENUEVE (inks)***

Starman (18)
Sandman (18)

***ED DOBROTKA***

Starman (15-16)

***LEE ELIAS***

Flash (34-36)

***LOU FERSTADT***

Starman (14)

***CREIG FLESSEL***

Sandman (3-4)

***BEN FLINTON***

Atom (3-12)

***JOE GALLAGHER***

Atom (13-20, 22-26, 28, 30)
Flash (25-26)
Spectre (22)
Sandman (21)
Wildcat (24)
Introduction and conclusion (14-23, 25, 26, 30)

***FRANK GIACOIA***

Chapter I (41, 54-57)
Chapter II (40, 55)
Chapter III (56-57)
Chapter IV (56)

***FRANK HARRY***

Dr. Mid-nite (34-36)

***IRWIN HASEN (pencils only in later issues)***

Batman (36)
Superman (36)
Atom (pencils, 31)
Johnny Thunder (33)
Green Lantern (5-6, 35-37)
Introduction and conclusion (33-37)
All Chapters (39)
Chapter I (43-48)
Chapter III (41, 43-47)

***EVERETT E. HIBBARD***

Flash (3-4, 6)
Introduction and conclusion (3, 6-10)

***CARMINE INFANTINO***

Flash (pencils, 37)
Chapter I (41)
Chapter II (38, 40)

***BERNARD KLEIN***

Doctor Fate (12)

***JON CHESTER KOZLAK***

Atom (29, inks only in 31, 32-33)
Doctor Fate (19)
Hawkman (31-32)
Green Lantern (28-29)
Wildcat (27)

***JOE KUBERT***

Doctor Fate (21)
Hawkman (24-30, 33-37)

***HARRY LAMPERT***

Atom (34)

***SHELDON MAYER***

Red Tornado (3)
Flash (four panels in 3)
Hourman (seven panels in 3)
Johnny Thunder (five panels in 3)
Sandman (four panels in 3)

***SHELDON MOLDOFF (Shelly)***

Hawkman (3-23)

***MARTIN NAYDEL (Mn)***

Flash (27-33, figures of Flash only in 25-26)
Green Lantern (touched-up figure of GL over Starman figures in 25-26 and 30)
Introduction and conclusion (24, 27-29, 31-32, some additions to 26 and 30)

***MARTIN NODELL (Mart Dellon)***

Green Lantern (3-4, 7)

***ROBERT OKSNER (inks)***

Chapter I (43-48)
Chapter III (38, 43-47)(50?)

***ARTHUR F. PEDDY (pencils)***

Chapter I (40, 42, 49-53)(54-57?)
Chapter II (41-54, 56-57)
Chapter III (42, 48-49, 51-55)(56-57?)
Chapter IV (42, 53-55, 57)(56?)

***HARRY G. PETER***

Wonder Woman (8, 11, 13)

***PAUL REINMAN***

Atom (35)
Green Lantern (27, 31-34)
Starman (17)

***PIERCE RICE (pencils)***

Spectre (14)
Starman (18)
Sandman (18)

***BERNARD SACHS (inks)***

Chapter I (40, 42, 49-53)
Chapter II (41-54, 56-57)
Chapter III (42, 48-49, 51-55)
Chapter IV (42, 53-55, 57)

***HAROLD WILSON SHARP (Hal Sharp)***

Flash (5)

***HOWARD SHERMAN***

Doctor Fate (3-5, 9-11, 14-18)

***JOE SIMON AND JACK KIRBY***

Sandman (14-17, 19)

***ALEXANDER TOTH***

Atom (37)
Dr. Mid-nite (37)
Splash page (41)
Chapter I (38)
Chapter III (40)
Chapter IV (38)

***CLIFF YOUNG***

Sandman (5-13)
Spectre (pencils, 23)

## THE ADVENTURES OF THE JUSTICE SOCIETY OF AMERICA

"First Meeting of the JSA." (58 pp., 10 chapters). At Johnny Thunder's suggestion, the eight charter members relate individual adventures. ***Cover:*** Everett E. Hibbard.

***ALL-STAR #4 (March-April, 1941)***

"For America and Democracy." (58 pp., 10 chapters) At the request of the FBI Chief, the JSA breaks up espionage rings. ***Cover:*** Everett E. Hibbard.

***ALL-STAR #5 (June-July, 1941)***

"The Mysterious Mr. X." (57 pp., 10 chapters) A crime syndicate tries to kill off the members individually. ***Cover:*** Howard Purcell.

***ALL-STAR #6 (August-September, 1941)***

"The JSA Initiates Johnny Thunder." (58 pp., 11 chapters) Johnny is aided through a series of misadventures. ***Cover:*** Everett E. Hibbard.

***ALL-STAR #7 (October-November, 1941)***

"$1,000,000 For War Orphans." (58 pp., 10 chapters) The members use their special talents to raise money, but Johnny needs the help of the honorary members. ***Cover:*** Everett E. Hibbard.

***ALL-STAR #8 (December, 1941-January, 1942)***

"Two New Members Win Their Spurs." (56 pp., 10 chapters) Starman and Dr. Mid-nite help defeat Professor Elba, who uses a serum to drive his victims insane. (NOTE: This issue also contains the origin of Wonder Woman by Charles Moulton and illustrated by Harry G. Peter.) ***Cover:*** Everett E. Hibbard.

***ALL-STAR #9 (February-March, 1942)***

"Hemisphere Defense." (56 pp., 10 chapters) The members travel to different Latin American countries to break up espionage rings, again at the request of the FBI Chief. ***Cover:*** Everett E. Hibbard.

***ALL-STAR #10 (April-May, 1942)***

"The Bomb Defense Formula." (56 pp., 10 chapters) Professor Everson sends the members into the future to secure the different parts of a formula. ***Cover:*** Everett E. Hibbard.

***ALL-STAR #11 (June-July, 1942)***

"The JSA Joins The War On Japan." (55 pp., 10 chapters) The members enlist in the armed services, meet Wonder Woman and form the Justice Battalion, a group under the direct orders of the War Department. ***Cover:*** Sheldon Moldoff?

***ALL-STAR #12 (August-September, 1942)***

"The Black Dragon Menace." (55 pp., 10 chapters) The Justice Battalion defeats a Japanese spy ring. ***Cover:*** Jack Burnley

***ALL-STAR #13 (October-November, 1942)***

"Shanghaied Into Space." (56 pp., 10 chapters) Hitler causes the members to be rocketed to different planets. ***Cover:*** Jack Burnley

***ALL-STAR #14 (December, 1942-January, 1943)***

"Food For Starving Patriots." (54 pp., 10 chapters) Each member carries food capsules to a different European country. ***Cover:*** Joe Gallagher.

***ALL-STAR #15 (February-March, 1943)***

"The Man Who Created Images." (56 pp., 10 chapters) Wonder Woman enlists the aid of the members' girl friends to help defeat the Brain Wave. ***Cover:*** Frank Harry.

***ALL-STAR #16 (April-May, 1943)***

"The JSA Fights For a United America." (57 pp., 10 chapters) The members fight enemy propaganda and intolerance. ***Cover:*** Frank Harry.

***ALL-STAR #17 (June-July, 1943)***

"The Brain Wave Goes Beserk." (50 pp., 10 chapters) The members are shrunk to eight-inch size. ***Cover:*** Joe Gallagher.

***ALL-STAR #18 (Fall, 1943)***

"Insects Turn To Crime." (48 pp., 10 chapters) A criminal genius turns men into insects to do his bidding. ***Cover:*** Frank Harry.

***ALL-STAR #19 (Winter, 1943)***

"The Crimes Set To Music." (48 pp., 10 chapters) The Hawkman is captured by a vengeful maniac. ***Cover:*** Joe Gallagher.

***ALL-STAR #20 (Spring, 1944)***

"The Movie That Changed A Man's Life." (38 pp., 8 chapters) The Monster seeks to destroy his other self. ***Cover:*** Joe Gallagher.

***ALL-STAR #21 (Summer, 1944)***

"The Man Who Relived His Life." (38 pp., 8 chapters) Professor Everson sends the members into the past to change a man's life. ***Cover:*** Joe Gallagher

***ALL-STAR #22 (Fall, 1944)***

"The Test Of Time." (39 pp., 8 chapters) A fairy named Conscience sends the members into the past to battle the intolerance of all ages. (NOTE: The cover title of this issue is "A Cure For The World.") ***Cover:*** Frank Harry.

***ALL-STAR #23 (Winter, 1944)***

"The Plunder Of The Psycho-Pirate." (38 pp., 8 chapters) A new criminal challenges the JSA to a battle of emotions. ***Cover:*** Joe Gallagher.

***ALL-STAR #24 (Spring, 1945)***

"This Is Our Enemy." (39 pp., 8 chapters) Conscience returns to send an American soldier, Dick Amber, along with the members and their guests, into the past of Germany. ***Cover:*** Joe Gallagher.

***ALL-STAR #25 (Summer, 1945)***

"The Forgotten Crime." (39 pp., 8 chapters) An amnesia victim revives a 20-year-old murder mystery. ***Cover:*** Joe Gallagher.

***ALL-STAR #26 (Fall, 1945)***

"Vampires Of The Void." (39 pp., 8 chapters) The world ignores a scientist's warning of an impending invasion of metal creatures from Jupiter. (NOTE: The cover title for this issue is "Mystery Of The Metal Menace.") ***Cover:*** Joe Gallagher and Martin Naydel.

***ALL-STAR #27 (Winter, 1945)***

"A Place In The World." (38 pp., 8 chapters) With a double purpose, the members enlist the aid of handicapped youngsters. ***Cover:*** Martin Naydel.

***ALL-STAR #28 (April-May, 1946)***

"The Paintings That Walked The Earth". (38 pp., 8 chapters) The secrets of ancient Atlantis are used as instruments of horror and revenge. ***Cover:*** Martin Naydel.

***ALL-STAR #29 (June-July, 1946)***

"The Man Who Knows Too Much." (38 pp., 8 chapters) Landor, a man of the 25th Century, uses a time machine to become a master criminal of the 20th Century. ***Cover:*** Martin Naydel.

***ALL-STAR #30 (August-September, 1946)***

"Dreams Of Madness." (39 pp., 8 chapters) The Brain Wave tricks the JSA into submitting to his dream-

inducing machine. ***Cover:*** Martin Naydel.

***ALL-STAR #31 (October-November, 1946)***

"The Workshop Of Willie Wonder." (38 pp., 8 chapters) A criminally insane globe-being from space inhabits the body of a toymaker. (NOTE: The cover title for this issue is "The Globe-Being From Space.") ***Cover:*** Martin Naydel.

***ALL-STAR #32 (December, 1946-January, 1947)***

"The Return Of The Psycho-Pirate." (38 pp., 8 chapters) Crimes based on emotions serve as bait to lure the JSA members into traps. ***Cover:*** Martin Naydel.

***ALL-STAR #33 (February-March, 1947)***

"The Revenge of Solomon Grundy." (38 pp., 8 chapters) The Macabre Menace battles his way across the country in search of his mortal enemy, Green Lantern. ***Cover:*** Irwin Hasen.

***ALL-STAR #34 (April-May, 1947)***

"The Wiles Of The Wizard." (38 pp., 7 chapters) A new super-criminal challenges the JSA with feats of black magic. ***Cover:*** Irwin Hasen.

***ALL-STAR #35 (June-July, 1947)***

"The Day That Dropped Out Of Time." (38 pp., 7 chapters) Per Degaton changes the course of history by defeating Alexander the Great. ***Cover:*** Irwin Hasen.

***ALL-STAR #36 (August-September, 1947)***

"The Five Drowned Men." (38 pp., 8 chapters) Batman and Superman help solve the crimes of five men who have 'died' in Koehaha, Stream of Ruthlessness. ***Cover:*** Irwin Hasen.

***ALL-STAR #37 (October-November, 1947)***

"The Injustice Gang Of The World." (38 pp., 7 chapters) The Wizard, Brain Wave, Degaton, the Thinker, the Gambler and Vandal Savage set out to take over the United States. ***Cover:*** Irwin Hasen.

***ALL-STAR #38 (December, 1947-January, 1948)***

"History's Crime Wave." (38 pp., 4 chapters) The greatest villains of the past succeed in killing the male members of the JSA, but Johnny Thunder sends Black Canary to Wonder Woman for help. ***Cover:*** Alex Toth.

***ALL-STAR #39 (February-March, 1948)***

"The Invasion From Fairyland." (38 pp., 4 chapters) The JSA enters the land where only magic works, while the evil Lorlelei casts her spells over Gotham City. ***Cover:*** Irwin Hasen.

***ALL-STAR #40 (April-May, 1948)***

"The Plight Of A Nation." (36 pp., 3 chapters) The Junior JSA helps tackle juvenile delinquency and the threat of the Crimson Claw Gang. ***Cover:*** Carmine Infantino.

***ALL-STAR #41 (June-July, 1948)***

"The Case Of The Patriotic Crimes." (33 pp., 3 chapters) The Wizard, the Sportsmaster, the Fiddler, the Icicle, the Huntress and the Harlequin compete for the leadership of the new Injustice Gang. ***Cover:*** Alex Toth.

***ALL-STAR #42 (August-September, 1948)***

"The Man Who Hated Science." (32 pp., 4 chapters) The Alchemist uses the wonders of alchemy to turn the JSA members into children. ***Cover:*** Irwin Hasen.

***ALL-STAR #43 (October-November, 1948)***

"The Secret Of The Golden Universe." (34 pp., 3 chapters) A series of iron thefts leads the JSA into a dimension of gold. ***Cover:*** Irwin Hasen.

***ALL-STAR #44 (December, 1948-January, 1949)***

"Evil Star Over Hollywood." (32 pp., 3 chapters) The criminal czar of movieland tries to stop production of a film exposing his rackets. ***Cover:*** Irwin Hasen.

***ALL-STAR #45 (February-March, 1949)***

"The Case Of The Cosmic Criminals." (32 pp., 3 chapters) A band of criminals gain powers similar to those of the JSA members. ***Cover:*** Irwin Hansen (pencils) and Bob Oksner (inks).

***ALL-STAR #46 (April-May, 1949)***

"The Adventures Of The Invisible Band." (32 pp., 3 chapters) By a strange twist of fate, the JSA plans the crimes it sets out to solve. ***Cover:*** Arthur F. Peddy (pencils) and Bernard Sachs (inks).

***ALL-STAR #47 (June-July, 1949)***

"The Ghost Of Billy The Kid." (32 pp., 3 chapters) A noted authority of the history of the Old West is kidnapped and taken to meet Billy the Kid. ***Cover:*** Irwin Hasen (pencils) and Bob Oksner (inks).

***ALL-STAR #48 (August-September, 1949)***

"The Strange Lives Of Edmund Blake." (32 pp., 3 chapters) Wonder Woman uses the Magic Sphere to reveal the future to a dying boy. ***Cover:*** Arthur F. Peddy (pencils) and Bernard Sachs (inks).

***ALL-STAR 49 (October-November, 1949)***

"The Invasion Of The Fire People." (32 pp., 3 chapters) The JSA responds to a warning of an invasion by comet beings. ***Cover:*** Irwin Hasen (pencils) and Bernard Sachs (inks).

Time." (30 pp., 4 chapters) The JSA chase through four periods of the past in the search for a murder weapon. ***Cover:*** Arthur F. Peddy (pencils) and Bernard Sachs (inks).

***ALL-STAR #54 (August-September, 1950)***

"The Circus Of A Thousand Thrills." (32 pp., 4 chapters) A band of unusual villains uses the 'Big Top' as a cover for crime. ***Cover:*** Arthur F. Peddy (pencils) and Bernard Sachs (inks).

***ALL-STAR #50 (December, 1949-January, 1950)***

"The Prophecy Of Peril." (32 pp., 3 chapters) A ten-year-old prophecy comes true when a daring new criminal commits crimes based on five sciences. ***Cover:*** Arthur F. Peddy (pencils) and Bernard Sachs (inks).

***ALL-STAR #51 (February-March, 1950)***

"Invaders From The World Below." (32 pp., 3 chapters) An ultra secret government project hurls the JSA against a new menace—creatures of diamond. ***Cover:*** Irwin Hasen (pencils) and Bernard Sachs (inks).

***ALL-STAR #52 (April-May, 1950)***

"The Secret Conquest Of Earth." (32 pp., 3 chapters) The JSA disappears for over a year while four kings of an ancient super-race plot to take over the world. ***Cover:*** Arthur F. Peddy (pencils) and Bernard Sachs (inks).

***ALL-STAR #53 (June-July, 1950)***

"The Gun That Dropped Through

***ALL-STAR #55 (October-November, 1950)***

"The Man Who Conquered The Solar System." (32 pp., 4 chapters) A flying saucer report plunges the JSA into a mystery in interplanetary space. ***Cover:*** Arthur F. Peddy (pencils) and Bernard Sachs (inks).

***ALL-STAR #56 (December, 1950-January, 1951)***

"The Day The World Ended." (32 pp., 4 chapters) The JSA is summoned to the 31st Century to do battle against the Cameleons. ***Cover:*** Arthur F. Peddy (pencils) and Bernard Sachs (inks).

***ALL-STAR #57 (February-March, 1951)***

"The Mystery Of The Vanishing Detectives." (32 pp., 4 chapters) The JSA travels to London, Paris, Istanbul and Honolulu in pursuit of the Key. ***Cover:*** Arthur F. Peddy (pencils) and Bernard Sachs (inks).

# THE GOLDEN PAGES OF THE GOLDEN AGE OF COMICS.....

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SHEENA
QUEEN OF THE JUNGLE
by W. MORGAN THOMAS
AFTER ESCAPING FROM THE MAD KING, SHEENA, BOB, AND THE NATIVES RETURN TO THE VILLAGE . . . . .
FOR DAYS, THE LITTLE GROUP FIGHTS ITS WAY THROUGH THE TEEMING PROFUSION OF FOLIAGE.
THERE'S THE VILLAGE.
HOW STRANGELY QUIET IT IS! EVEN THE BIRDS AREN'T SINGING.
DESCENDING ON THE CLUSTER OF HUTS, THE COUPLE IS MET BY THE VILLAGE CHIEFTAIN...
KIANI! YOU ARE IN FUNERAL COSTUME! WHO HAS DEPARTED?

Sheena © 1939 Real Adventures Publishing Co., Inc.

TWO MEN KILLED··· KILLER LION··· THREE DAY HE COME··· BEST HUNTER NO CAN CATCH··· MY PEOPLE MUCH AFRAID.
FOUR DAY WE TRY CATCH NAMU BUT NO CAN DO··MY PEOPLE VER' AFRAID···
SURELY, THERE MUST BE A WAY!
SHEENA, WILL KILL NAMU!
MEANWHILE, IN THE DARK, SWELTERING FOREST, NAMU, KING OF THE BEASTS, PADS NOISELESSLY, JAWS DRIPPING HUNGRILY...
SUDDENLY, TAMUR, THE ZEBRA, STUMBLES INTO A CLEARING PEACEFULLY MUNCHING THE SWEET GRASS.....

NAMU, OBTAINING THE SCENT OF TAMUR, THE ZEBRA, CROUCHES FOR A SPRING...TEEKA SCREAMS IN TERROR FROM ALOFT.....
LISTEN! TEEKA WARNS OF A LION---IT MAY BE NAMU!
QUICKLY REACHING THE SCENE OF THE TENSE JUNGLE DRAMA, SHEENA LEAPS TO A BOUGH....

SNARLING FURIOUSLY, THE LION TWISTS AND TURNS, FINALLY UNSEATING THE FEARLESS GIRL.
SPINNING ABOUT, NAMU MAKES A SAVAGE LUNGE AT SHEENA....
4.

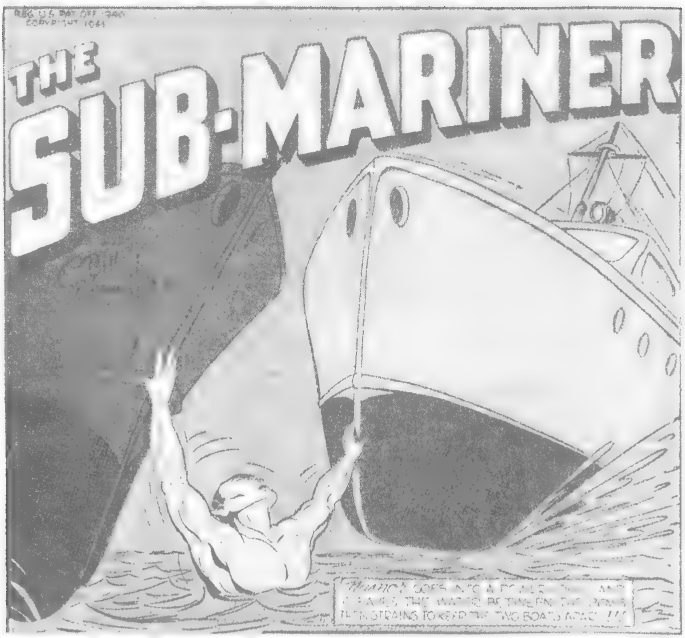
NIMBLY, SHE DARTS FROM UNDER THE BRUTE'S FIERCE SWIPE...
EYES NARROWED, NOSTRILS TWITCHING, SHEENA SLOWLY ADVANCES.
SURPRISED AT HIS OPPONENT'S COURAGE, NAMU STANDS AND GLARES. SUDDENLY, WITH A LOUD ROAR....
HE BREAKS INTO A BOUNDING RUN, HIS JAWS DRIPPING AND EYES ABLAZE.

FINALLY THE ANIMAL SINKS TO THE GROUND AND ROLLS OVER... DEAD!

HE HAS KILLED THE LAST OF MY JUNGLE PEOPLE!
MEANWHILE, LEETA, THE GREAT SPOTTED CAT WATCHES FROM ABOVE...
SUDDENLY LEETA LEAPS AT THEM AS BOB SEES IT OUT OF THE CORNER OF HIS EYE, AND.....
WHIPPING OUT HIS GUN, HE FIRES, KILLING THE FEROCIOUS BEAST.....
7

HIS SKIN WILL MAKE ME A NEW DRESS.
THERE! HOW DO YOU LIKE MY NEW DRESS, BOB?
JUST PROVES THAT THOUGH YOU'RE A FIERCE FIGHTER, AND HAVE THE COURAGE OF TEN MEN, YOU'RE STILL A WOMAN... HA! HA!
THE END
IN THE NEXT ISSUE OF JUMBO COMICS
Sheena
GOES TO THE
Land OF THE Giant Men

**Look for next issue of JUMBO COMICS—on sale Nov. 1st**




# WILD BILL: THAT MAN FROM ATLANTIS

**By Jim Korkis**

Water!

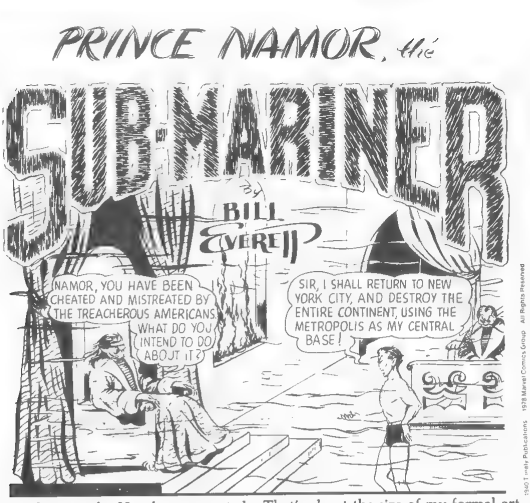
It is so common that most people seldom think how necessary it is for man. Towns were built near water sources; bitter battles were fought for the possession of some muddy water hole. Next to the air we breathe water is probably the most important thing in our lives. Without it, all life would perish.

Water can be made to work for man and enrich his life or it can be misused and allowed to get out of control so that it destroys everything. No one captured the beauty and power of water better than Bill Everett. In his long comic book career he illustrated many characters but it is his water heroes that are most fondly remembered by his readers.

"I suppose I've always liked water," stated Everett at the 1970 Comic Art Convention, "If anything started it, I suppose it was when I got interested in Admiral Byrd's expedition to the South Pole. I read a lot about that. The more I read, the more intrigued I became, so when the opportunity came to create a character I naturally thought of water. Jack London's adventures at sea were influential, too. I used to read a lot of sea stories."

William Blake Everett was born on May 18, 1917 in Newton, Massachusetts. His family soon moved to Arizona where, under the guidance of his father, Everett developed an interest in cartooning.

"I was sort of led into cartooning by


PRINCE NAMOR, the
SUB-MARINER
by
BILL EVERETT
NAMOR, YOU HAVE BEEN CHEATED AND MISTREATED BY THE TREACHEROUS AMERICANS. WHAT DO YOU INTEND TO DO ABOUT IT?
SIR, I SHALL RETURN TO NEW YORK CITY, AND DESTROY THE ENTIRE CONTINENT, USING THE METROPOLIS AS MY CENTRAL BASE!
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my father's wish. He always wanted me to be a cartoonist and he died, unfortunately, before he saw that come true. But that was probably in back of the whole thing." In later years, Everett admitted that as a child he especially admired the work of Milton Caniff and this also influenced him to explore the possibility of working on comics. When he was fifteen, Everett spent two years in the merchant marine and supposedly even his earliest cartoons began to reflect a fascination with water.

Everett's artwork was distinct; it was unlike anything being done in comics at the time. Perhaps the reason for this was the fact that he had little formal training. In fact, he only spent a term at the Vesper George School of Art.

"My formal art training was never complete. I have to say I was born with the talent. I can take no credit for it. If I take any credit at all, it's just having been able to do so much with it. I've had a pencil in my hand almost all my life. I actually have only two years of art training. I didn't really have that. I was credited with three years of training because I went through three years in about a year and a half. This was only due to the inborn talent and drive that I had to get somewhere fast. That's about the size of my formal art training. I think that anything else was talent, and the desire to put something on paper."

That ambition "to put something on paper" led Everett into many art jobs before he settled down creating comics. His first job was with the Boston Herald Traveler's retail advertising art staff. Later, he worked for some civil engineers, became art editor for *Radio News Magazine* and worked for Teck Publications which became Ziff-Davis. Everett didn't get along with his final boss, Herm Bollin, and was fired. Fortunately, Everett ran into a former coworker from Teck Publications, Walter Holze, who talked Everett into taking his first comic book-related job at John Harley Publications. Harley Publications produced the Centaur line of comics. Centaur was a fairly minor company, producing such forgettable heroes as The Sentinel, The Ferret, "TNT" Todd, Vapo-Man, Minimidget and Ritty and several others. However, the company did provide Everett with the opportunity to work on an adventure character that many people feel features his best comic book work, even superior to his later work on the famous Sub-Mariner.

Amazing Man was not Everett's first assignment at the new company. At first he worked on an outer space character known as Skyrocket Steele. However, shortly afterwards, he did the first issue of *Amazing Man* comics. Amazing Man was John Aman. The Elders of Tibet "selected an orphan of superb physical structure, and each did his part to develop in the child all the qualities of one who would dominate the world of men." Aman stayed with this mysterious Council of Seven until he was twenty-five years old. At that time, he had to pass a series of tests to earn his freedom. He was given the ability to produce a green mist which would completely envelop him and enable him to fly. In the early adventures drawn by Everett, the Amazing Man was not a traditional costumed hero. After Everett left the strip, the character not only became a typical costumed hero, he also obtained a sidekick named Tommy. At the 1970 Comic Art Convention, Gil Kane remarked about Everett's work on A-Man that "you could follow the action from panel to panel and because of the dynamics, the tension built up, and the continuity of motion, you didn't realize you were looking at single frame panels."

Everett himself remembered the character fondly: "I would love to see something like Amazing Man again," he explained, "I would like to see it done in a simple style, instead of going into all kinds of semantics. I would reinstate some of the original ideas and try to create the writing so that anyone at any level of intelligence could enjoy it. People are entertained whether or not they get the message, and I think the best way to entertain someone is to put it in a way that he can readily and easily understand without becoming too complicated. A creative person should be allowed to express himself but in a way that everyone can understand."

Unfortunately, Everett never had the chance to revive the character and the simple, straight-forward storytelling that made the character so memorable. Like too many other great Golden Age heroes, the Amazing Man is merely a vague name from the past. Fortunately, Everett's reputation didn't

THANK YOU, YOUR HIGHNESS, BUT I SHALL NOT NEED AID. THIS IS A SELFISH GRUDGE, AND THERE IS NO REASON YET TO MAKE AN INTERNATIONAL SITUATION OF IT. WHEN THE TIME IS RIPE, OUR PEOPLE WILL STEP IN AND TAKE OVER. IN THE MEANTIME I SHALL CLEAR THE WAY!

rest with this minor character because within a year he would create a character who has become one of the best known comic book heroes of all times.

"I had been with Centaur Publications and Lloyd Jacquet was their editor. He felt the need to break loose and form his own company of some sort so a few of us banded together with him. Carl Burgos, Paul Gustafson, Ben Thompson and a few others were in on forming our own informal art service, to supply a package deal to the publisher. In other words, we would write the story, do the complete artwork as part of a complete 32 page or 48 page book. We started very, very small but rapidly built."

Christened Funnies Inc., the artists started to work. Their first project was a giveaway that introduced Everett's most famous character. *Motion Picture Funnies Weekly* was a comic that was supposed to be distributed weekly through movie theatres as a gimmick to attract customers. Only one issue of the comic was published, although five other issues were planned, and whether that issue was actually distributed produced heated controversy in the comic book marketplace several years ago. That first issue featured an eight page origin-adventure of the one and only Sub-Mariner, written and illustrated by Bill Everett. If the comic was actually given away, then it is the first appearance of the Sub-Mariner and since under a half dozen copies exist, its value is great. Whatever the case, the magazine didn't survive beyond the first issue and neither might have Prince Namor if it wasn't for Frank Torpey.

Frank Torpey, the sales manager for Funnies Inc., was able to convince pulp publisher Martin Goodman to go into publishing comics. Goodman called the new company Timely Publications and the first comic he published was *Marvel Comics #1* done entirely by the Funnies Inc. staff. That first issue contained the origin of the Human Torch by Carl Burgos, the first Angel by Paul Gustafson, the first Ka-Zar comic strip and the first Masked Raider story. Of course that famous first issue also included Everett's Sub-Mariner strip from *Motion Picture Funnies Weekly*. This time the strip was printed in color and an additional four pages had been added. The cover of that first issue featured the Human Torch and Everett did a rough cover for issue #2 that was to spotlight the Sub-Mariner. Goodman, however, rejected that cover concept and instead decided to spotlight the Angel.

The origin of the Sub-Mariner has been recounted many times. It is a powerful but simple story. Over the years, like the origins of Batman and Superman, the story has been embellished with new characters and further refinement of some of the situations. However, it is the basic original story that seems to be the most unforgettable. In 1920, Leonard McKenzie, commander of the ship Oracle, was exploring the Antarctic. There he discovered the long lost race of Atlantis that lived beneath the sea. Unknowingly, the ship had set off some explosives that proved devastating to the undersea community. Emperor Tha-Korr needed volunteers to scout the enemy before Atlantis launched their counter-attack. The emperor's daughter, Princess Fen, convinced Tha-Korr to let just her find the needed information. Once aboard the ship, she fell in love with McKenzie and shortly thereafter they were married in a shipboard ceremony. The war between the two peoples finally separated the two lovers. Later, Prince Namor was born to Princess Fen. A half-breed, he has characteristics of both races but is never fully accepted by either race. He was taught to hate the surface dwellers and eventually journeyed to New York to wreck vengeance. After many battles with New York's Finest (as well as the Human Torch), he met Betty Dean who convinced him that the real threat was Nazism. For the remainder of his Golden Age career, Namor tackled the Nazis and the Communists with the same fervor he would demonstrate battling the Fantastic Four many, many years later.

The creation of the Sub-Mariner, according to Everett, was inspired by the eleventh stanza of Samuel Taylor Coleridge's *The Rime of the Ancient Mariner:*

*The Sun Came up upon the left*
*Out of the Sea came he;*
*And he shone bright and on the right*
*Went down into the sea.*

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So the "mariner" part of the name was a tribute to the Coleridge poem. Many people have supposed that the "sub" came from "submarine". Everett mentioned in an interview that he remembered the "sub" part coming from his readings about the Antarctic where they talked about the "sub polar zones". Everett often complained that people pronounced Namor's name as if an "r" had been added to the word "submarine" rather than the proper pronunciation. In fact, that's why "Sub-Mariner" has a hyphen; it's to encourage the proper pronunciation.

"I'm only recently beginning to learn that there was more to my writing the Sub-Mariner than I actually thought of at the time. He was an angry character. He was probably expressing some of my own personality. With the origin of the Sub-Mariner, I was allowed full expression. There were no limitations set by the editors or publishers or anyone. This was a case where the artist writing could freely express himself and if he had something to tell, this was an outlet for it."

This freedom allowed Everett to create Timely's most enduring character. The Sub-Mariner was given the first issue of his own comic in Spring 1941, just about the same time that the first issue of *Captain America* was published. The Sub-Mariner was the Timely character who appeared in the largest number of published stories and those stories appeared in a dozen different Timely titles. In fact, the last issue of a Timely comic book was the forty-second issue of *Sub-Mariner Comics* published in 1955. (Later the character would be rediscovered in *Fantastic Four #4*, May 1962, for the newly named Marvel Comics.)

The familiar triangle face, arched eyebrows, elfin ears and ankle wings made the Sub-Mariner stand out in an era known for its strange looking heroes and villains. But it wasn't just the distinctive Everett artwork that made the character special. The plots and the characters propelled the story along at breakneck speed. There was great power and nobility in the character who ruled the oceans, and Everett's early writing so firmly established these traits that it would be difficult to imagine a different interpretation of the Sub-Mariner. Namor fought everyone, including himself. Torn between two races, he would never know peace. Everett's writing illuminated this aspect without sinking into unnecessary verbosity.

"As far as storytelling is concerned, I read a great deal when I was very young. I read what was then considered the deeper novels, the high class literature. I didn't go much for pulp material. I didn't even read the daily comics much. My background as far as education was kind of poor. I dropped out of high school and art school. I had to make up for this in reading. I wanted to be a writer and if I had any idol at all it would be Jack London. I liked the way he told a story and I figured that rather than probably be the great novelist of all time, I would attempt merely to tell the story in the simplest terms that I could summon. I think that this shows up in my early writings."

With the success of the Sub-Mariner, it was natural that the company would try to cash in on the situation as it did with other characters. Two Sub-Mariner inspired characters deserve at least brief mention despite the fact that neither was created by Everett. *Kid Komics #1* and *#2* featured Subbie, a kid with all the powers of Sub-Mariner, except the ability to fly, who fought Nazis. His connection with the original Sub-Mariner was never made clear. *Marvel Mystery Comics #82* introduced Namora. Although not created by Everett, he made her an important supporting character in several Sub-Mariner stories and it is Everett's version of this character that is best remembered by fans of today. Namora was from the same race of Sub-Mariners as Namor. Her home was destroyed by surface men in diving gear who looted the city and killed all the inhabitants. Namora was the sole survivor and with the help of Namor brought the criminals to justice. In every way, she was the counterpart of Namor and became quite a popular character. Later, she would spawn a daughter, Namorita, who accompanied Namor on some of his early 1970s adventures.

Lloyd Jacquet came up to Everett and told him they needed a filler, just a few pages of story, for *Daring Mystery #7* (April 1941) and told him to do whatever he wanted. What Everett wanted was to still explore the possibilities of man and the sea but he needed a totally different concept than just another clone of the Sub-Mariner. So Everett created The Fin.

Lt. Peter Noble was the only survivor of a submarine wreck. As he was escaping from the doomed submarine, he discovered that he had been mysteriously endowed with the ability to live under the sea as well as on the land. He soon came upon an undersea cavern filled with green sea monsters and was forced into combat with the

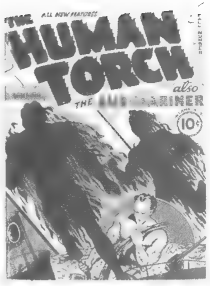
leader. After he defeated the leader, he became the new leader and adopted a costume which included a shark's fin headpiece. Thus he became The Fin. In his last adventure, he stumbled upon a sword that only he could use, that could cut through any metal and that gave him the strength of twenty men. No one else could hold the sword or a wave of extreme disgust would overpower them. The Fin had a very short career. He only appeared in *Daring Mystery #7* and *#8* as well as *Comedy #9*. At the time, Everett was still too busy with his work on the Sub-Mariner to really concentrate on developing the character any further.

Another Everett water based hero was more successful and totally different from the humorless Namor. Hydroman was not truly created by Everett, although he did the refinements and development before the character first appeared in print. Steve Douglas, editor at Eastern Color's *Famous Funnies* asked Everett to create a water hero for him. A brother of a friend Everett had grown up with was intensely interested in Everett's work and it was he who originated the concept of Hydroman. (Hydroman's alter ego was Bob Blake. Bob was the name of the young man who came up with the idea and Blake was Everett's middle name.) Everett thought the concept too ridiculous but Douglas liked it and so the first issue of *Reg'lar Fellers Heroic Comics* (1940) told the story of Harry Thurston who was a chemical engineer who had developed a formula to convert human flesh and blood into water. A huge container of this stuff spilled over Harry's best friend, Bob Blake, who promptly became a small puddle of water on the floor. Thurston was able to develop an antidote and Bob was returned to his natural form. Bob soon discovered that he could control this change merely by thinking about it. In the second issue, Thurston created a uniform for Bob made out of the new wonder fabric, Translite. It was transparent and not even bullets could penetrate it. Hydroman was handled in a humorous manner, often appearing out of water taps, puddles of water or the sewer. The hero was so popular that he still continued for several years although Everett left the strip after about a year.

Everett was not limited to aquatic heroes. He also worked on The Patriot, Venus and Marvel Boy for Timely. He developed The Chameleon, Sub-Zero, White Streak and Bull's-eye Bill for Novelty. (Everett spent part of his early childhood in Arizona and Montana and this probably gave him some background for the western character, Bull's-eye Bill, who looks suspiciously like the Sub-Mariner in a cowboy hat.) He also worked on Music Master for Eastern Color and The Conqueror for Hillman and Dirk the Demon for Centaur. And it has been claimed by at least one source that he did some pre-war work for Quality.

At the height of his Golden Age comic book career in 1942, he joined the army. Four years later he was discharged and once again took up pen and pencil during the final years of the Golden Age. Although still working on the Sub-Mariner, he began to do more and more horror stories as well as working for the various humor magazines such as *Loco* and *Snafu* that popped up during this period of comic history. Later he became a staff artist at *Cracked*.

Everett left the field of comics and worked as an art director for a greeting card firm, among other art related activities. With the renewed interest in superheroes in the 1960s, Everett once again rejoined the field he loved. One of his first jobs was drawing the first issue of the new Marvel character, Daredevil. Shortly afterwards, he returned to illustrating the adventures




of the Sub-Mariner.

After a series of heart attacks, Bill Everett passed away on February 27, 1973. Like too many artists, Everett never recognized his own greatness nor the influence his work would have on future readers. The work he produced, as far as he was concerned, was merely the best work he could do in the amount of time he was given to produce it. The classic first battle between Namor and the Human Torch in a 64 page book was churned out in its entirety in just five days. Everett insisted that all he did with the stories was to try to come up with workable plots and keep the cast in character during the situations. He never saw that as any great achievement and in the last published interview with him, he even questioned why the character of Sub-Mariner had lasted so long because he felt the character lacked depth.

Everett was one-of-a-kind. No one has been truly able to duplicate his work, neither his unique art style nor his innate understanding of man's relationship to the elements. He was able to infuse his work with his love of adventure and his appreciation of good, strong storytelling. Despite personal problems, he was able to produce interesting comic art right up until his death. However, it will be his early work in the Golden Age of Comics that will be best remembered and cherished by readers. It is that work that has earned him an honored spot in the history of comics, and that achievement will survive as long as the oceans that Everett loved.

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# HYDROMAN

By Bill Everett

[illegible] HIMSELF DAY AND NIGHT TO HIS LABORATORY — HIS TWO DEAREST FRIENDS ARE BOB BLAKE AND JOYCE CHURCH — BOTH OF WHOM ARE GREATLY CONCERNED WITH OUR STORY. BOB, YOU SEE, IS — WELL, SUPPOSE YOU READ IT FOR YOURSELF!

BOB BLAKE

OUR STORY OPENS IN HARRY'S LABORATORY IN NEW YORK CITY ONE DAY IN EARLY SUMMER —

HARRY AND HIS PARTNER, TOM KANSMAN, ARE TESTING SOME NEW REVOLUTIONARY CHEMICAL. WHEN —

HARRY [illegible] CHURCH

HARRY, BE CAREFUL — THAT STUFF IS DANGEROUS!

DON'T WORRY — IT'S ONLY ALCOHOL AND WATER — WITH A LITTLE SULPHURIC ACID — LET'S SEE WHAT HAPPENS!

MEOW! MEOW!

CRACK!

CONTINUED NEXT PAGE

HOLY SMOKE, HARRY! WHAT'S HAPPENED TO YOUR HAND?
I DON'T KNOW, TOM - GET BOB BLAKE ON THE PHONE -
HELLO - MR. BLAKE? OH, MISS CHURCH - THIS IS KINSMAN, HARRY THURSTON'S PARTNER - SOMETHING'S HAPPENED TO HARRY AND HE WANTS BOB TO COME OVER, RIGHT AWAY - YES - HE LOST HIS LEFT HAND IN A FREAK ACCIDENT!
GOOD GRIEF, BOB! HARRY JUST BLEW OFF HIS HAND IN AN EXPLOSION OR SOMETHING!
HUH?
SAY, DON'T LOOK SO BAD! COME ON, LET'S GET OVER THERE!
NOW HOW THE DEUCE COULD HE DO A THING LIKE THAT? HARRY'S GENERALLY PRETTY CAREFUL - THIS MUST HAVE HAPPENED JUST WHEN I WAS GETTING HIM INTERESTED IN THIS CASE OF THE ORIENTAL MURDER!
A FEW MINUTES LATER, AT HARRY'S LABORATORY -
HARRY! WHAT HAPPENED?
GLAD YOU CAME, BOB - I THINK I'VE MADE AN IMPORTANT DISCOVERY! I JUST MIXED A CHEMICAL THAT TRANSFORMED MY HAND INTO A WATER SPOUT - YET THERE'S NO PAIN - I'LL HAVE TO CHECK ON WHAT CHEMICAL WAS IN THE TUBE BEFORE

I CAN'T UNDERSTAND IT MYSELF - HEY TOM, BRING IN THE REST OF THAT MIXTURE. WILL YOU?
HOLY MACKEREL!
YEAH - SU—! OUCH!!!
WEW!
LOOK OUT, STUPID!
AND THE WIERD CHEMICAL SPLASHES ON BOB'S SHOULDER-
QUICK, TOM! GET THE ANTIDOTE!
HOLY THUNDER, HARRY! WHAT HAVE YOU DONE TO ME?
TOM THROWS A GALLON OF COUNTERACTIVE CHEMICAL ON THE POOL
AND BOB RISES, LIKE A SPECTRE, FROM THE MAGIC LIQUID!
CONTINUED NEXT PAGE

THAT'S A NEAT TRICK, HARRY! SUPPOSE YOU TRY RESTORING YOUR HAND NOW -
MIGHT INJECT SOME OF THAT STUFF INTO YOUR BLOOD-STREAM, BOB IF YOU'RE WILLING TO MAKE AN EXPERIMENT
SURE THING!
SAY, THIS MAKES A SWELL PROTECTIVE CAMOUFLAGE - JUST WHAT I NEED WHEN I TEAR INTO THIS MYSTERIOUS LEAGUE THAT'S TRYING TO WRECK THE COUNTRY!
LOOK, I'VE GOT SOME FULL-LENGTH TIGHTS HERE, PART OF A MASQUERADE COSTUME - WHY DON'T YOU WEAR THEM WITH A PAIR OF HIGH BOOTS? MIGHT AS WELL LOOK "IN CHARACTER"!
GOOD IDEA!
IT'S NOT SO FUNNY, JOYCE! THIS DISCOVERY IS REALLY REVOLUTIONARY - WAIT'LL YOU SEE WHAT I DO WITH IT! FROM NOW ON YOU CAN CALL ME "HYDROMAN"!
YOU CAN HAVE MY SERVICE AUTOMATIC AND THE AVIATOR'S HELMET AND GOGGLES - THEY'LL HELP THE DISGUISE
"ROBIN HOOD" HIMSELF! YOU'RE A NUT BOBBY!
AND SO BOB BLAKE BECOMES HYDROMAN, CRUSADING AGAINST ALL EVILDOERS!
CONTINUED NEXT PAGE

WONG, YOU SHALL HAVE CHARGE OF ALL THE CHINATOWN SECTION, AND SOO LEE WILL—
HEY NOW, YELLER-PUSS, WHO'S RUNNIN' THIS SHEBANG, YOU OR ME?
MEANWHILE, IN THE BASEMENT OFFICE OF AN OLD TENEMENT HOUSE ON PELL STREET FOUR MEN ARE IN SECRET CONFERENCE—
HEY! WOT'S THE IDEA?
- AND AT THE STREET ENTRANCE THE GUARD IS SUDDENLY YANKED THROUGH THE DOOR BY A POWERFUL HAND!
SORRY, PAL, BUT YOU WOULD BE VERY MUCH IN THE WAY!
HAD A HUNCH THIS WAS THE RIGHT PLACE TO COME TO— NOW, TO FIND THE REST OF THE GANG — HA! THIS MUST BE THE OFFICE!
OPENING THE DOOR—
OKAY, GENTS, LIFT 'EM HIGH!
HOLY H. SMOKE! WHO TH' DIVIL'S THIS BIRD? DROP THAT ROD, MISTER!
REVOLVER
WHAT TH—!
CRACK!

WHAT IS IT?
SUDDENLY HYDROMAN LEAPS, HIS GEYSER POUNDING OVER THE FAT GUNMAN —
— THEN TIGHTENING AROUND HIS HEAD, BREAKING HIM —
HE SINKS INTO A COMA SLOWLY DROWNING!
LET'S GET OUT OF HERE! THAT THING AIN'T HUMAN!
HYDROMAN, LEAVING THE FAT ONE, SWEEPS AROUND IN FRONT OF THE OTHERS, CUTTING OFF THEIR ESCAPE —
HOLD IT! I'LL LET YOU GO ALRIGHT FOR, I WANT YOU TO TAKE A WARNING TO YOUR LEADER — TELL HIM THAT HYDROMAN IS ON HIS TRAIL!!!
HE RE-APPEARS FROM THE SWIRLING TORRENT
BAH! THE GREAT ONE IS FAR TOO POWERFUL FOR YOU OR ANY OF YOUR MISERABLE COUNTRYMEN! OUT OF MY WAY!!!
NOT SO FAST, CHUM! I'M AN AMERICAN, AND SO ARE MY PEOPLE — AND AMERICANS JUST WON'T BE WHIPPED!
TELL THAT TO YOUR BOSS IMBECILE! I'M LEAVING YOU NOW, BUT REMEMBER THAT HYDROMAN NEVER LEAVES ANYTHING UNFINISHED!
WATCH NEXT ISSUE FELLERS, FOR AN EXCITING ADVENTURE WITH
THE WATER WONDER!

# Futura

by JOHN DOUGLAS

TOO WELL HAD SPECIMEN NINE FROM TERRA BELT GREEN SURVIVED THE CYMRAD TESTS -- FOR IT WAS FUTURA, THE CAPTURED EARTH GIRL, WHO HAD SLIPPED FROM MENTOR'S CLUTCHES, HAD PIERCED THE PURPLE MISTS TO REACH SARGAZZO, LAND OF THE ABORTES, WHERE EVEN NOW SHE DWELT, AS LEADER AND IN CYMRAD CITY...

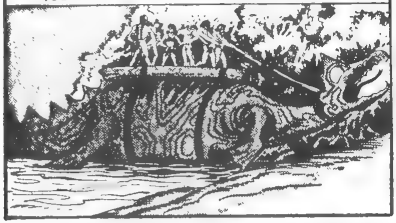
IN THE DUNGEON OF THE OTHER-WORLD CAPTIVES, MENTOR RANTS AND RAVES -- "WE MUST FIND A BODY CAPABLE OF HOLDING OUR BRAINS, WE MUST, OR PERISH! THIS ONE, SYNTHOS, BRING HER TO CHAMBER THREE FOR TEST FIVE OF PROJECT SURVIVAL!"

"AH YES, BUT WHICH CYMRADIAN BRAIN SHALL I USE?" PONDERS MENTOR -- "INCAPABLE OF DYING, WE OF THE PAN COSMOS, YET INCAPABLE OF LIVING WITHOUT A FRAME - A BODY."

THEN THE GREATEST OF THE GREAT-BRAINS GESTURES. "THERE, SYNTHOPOID, LET US TRY THE BRAINS OF ONTRA. BRING HIM AND THE SUBJECT TO CHAMBER THREE!"

A SHAVEN HEAD.. A MASS OF MATTER. A LAST TESTING OF ELECTRODES - THEN TEST FIVE IS READY TO BEGIN. "HA!" MENTOR GLOATS. "FUTURA ESCAPED US, BUT THIS ONE MAY YET SOLVE OUR PROBLEM!"

WHILE IN ABOROTE LAND, A FORMER EARTH SECRETARY NOW FINDS HERSELF THRUST INTO A STRANGE, AND SOMETIMES FRIGHTENING, LEADERSHIP. "HERE," COMMANDS FUTURA. "BRING THE SWAMP-DRAGON TO A HALT, FOR AHEAD LIES A THING WE MUST CONQUER, IF YOU WOULD RETURN TO CYMRADA."



"FAR DISTANT, THE GUARDING TOWER OF MENTOR — AND BEFORE US THE GEYSER OF OIL," SAYS FUTURA. "AND WITH IT WE SHALL CAPTURE THAT TOWER. YOU WILL FOLLOW MY PLAN?"

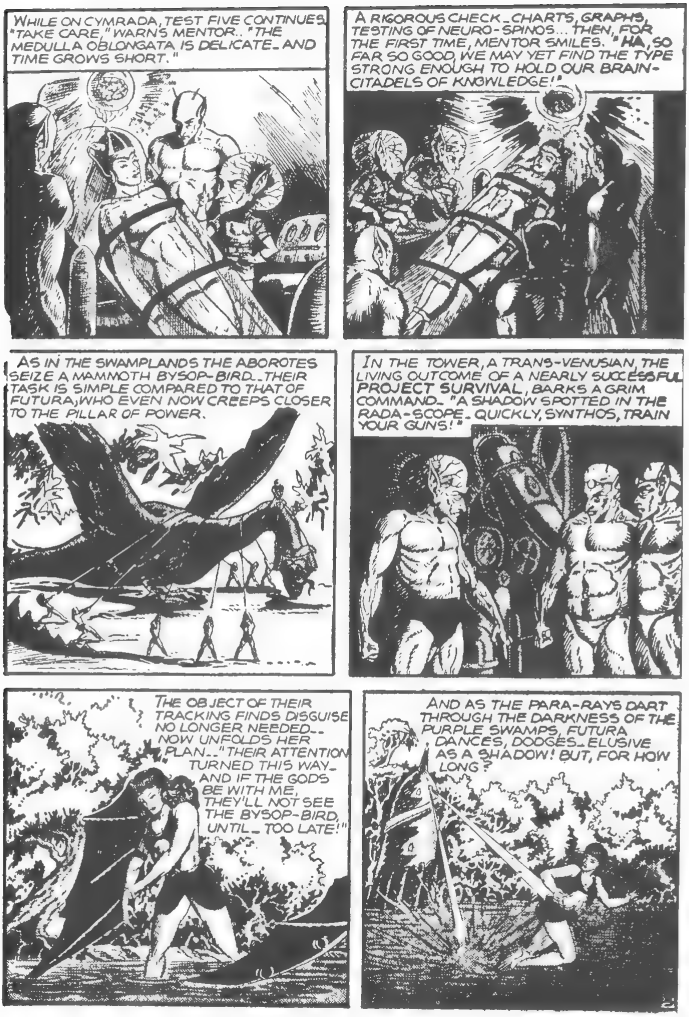
MANY ARE THE GRUMBLINGS — WHO IS THIS EARTH GIRL WHO DARES ORDER US? FOR TENSE SECONDS, INDECISION — INCIPIENT REBELLION THREATENS...

THEN THE STRENGTH OF FUTURA'S VOICE, AND THE GREATER STRENGTH OF JARL NORD'S RING TAKES COMMAND. "QUICKLY," SHE ORDERS. "GIVE ME THE TOOLS I NEED!"

TOOLS INDEED! FOR AHEAD LIES A TOWER WITH RAYS, VISOS, ERG-GUNS — WITH BLASTERS, SYNTHOS, AND FISS-RODS

WITH POUNDING HEART, FUTURA DONS HER BIRD GUISE... "HOW ELSE TO NEAR THE TOWER UNNOTICED?" SHE WONDERS. "YET, IF I FAIL---"

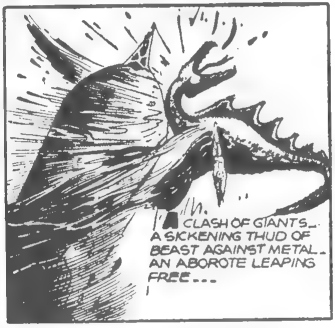
2


WHILE ON CYMRADA, TEST FIVE CONTINUES. "TAKE CARE," WARNS MENTOR.. "THE MEDULLA OBLONGATA IS DELICATE.. AND TIME GROWS SHORT."
A RIGOROUS CHECK.. CHARTS, GRAPHS, TESTING OF NEURO-SPINOS... THEN, FOR THE FIRST TIME, MENTOR SMILES. "HA, SO FAR SO GOOD, WE MAY YET FIND THE TYPE STRONG ENOUGH TO HOLD OUR BRAIN-CITADELS OF KNOWLEDGE!"
AS IN THE SWAMPLANDS THE ABOROTES SEIZE A MAMMOTH BYSOP-BIRD.. THEIR TASK IS SIMPLE COMPARED TO THAT OF FUTURA, WHO EVEN NOW CREEPS CLOSER TO THE PILLAR OF POWER.
IN THE TOWER, A TRANS-VENUSIAN, THE LIVING OUTCOME OF A NEARLY SUCCESSFUL PROJECT SURVIVAL, BARKS A GRIM COMMAND.. "A SHADOW SPOTTED IN THE RADA-SCOPE.. QUICKLY, SYNTHOS, TRAIN YOUR GUNS!"
THE OBJECT OF THEIR TRACKING FINDS DISGUISE NO LONGER NEEDED.. NOW UNFOLDS HER PLAN.. "THEIR ATTENTION TURNED THIS WAY.. AND IF THE GODS BE WITH ME, THEY'LL NOT SEE THE BYSOP-BIRD, UNTIL.. TOO LATE!"
AND AS THE PARA-RAYS DART THROUGH THE DARKNESS OF THE PURPLE SWAMPS, FUTURA DANCES, DODGES.. ELUSIVE AS A SHADOW! BUT, FOR HOW LONG?

FEVERISHLY THE ABOROTES WORK, FOR THE PRICE OF FAILURE IS THE LIFE OF THEIR LEADER--- NOW, THE BYSOP-BIRD, UP AND AWAY!

"BIRDSH COME" GIBBERS A SYNTHO TO HIS MASTER. INSTANTLY THE TRANS-VENUSIAN TWISTS DIALS, ADJUSTS LEVERS, AND THE DEADLY DISGUNS SWING TO MEET THIS GREATER MENACE FROM THE MISTS.

BUT DOWN, LANCING THROUGH THE SWIRLING FOG, PLUNGES THE WINGED CREATURE_ DOWN TOWARDS THE TOWER_


A CLASH OF GIANTS_ A SICKENING THUD OF BEAST AGAINST METAL_ AN ABOROTE LEAPING FREE---

AND INSIDE, THE TRANS-VENUSIAN SCREAMS, QUICKLY SUBMERGE TO THREE DEPTHS, FOR THERE THE FOOLS CANNOT BOTHER US_ AND OUR ERG-RAYS CAN BLAST THEM DOWN!"

NOW, ON SHORE, FUTURA WORKS WITH A SPEED BORNE OF DESPERATE URGENCY. "HURRY, HURRY" SHE ORDERS. "BRING THE HOLLOW LOG AND DO AS I SAY!"

"HEAVY, YES - BUT HEAVIER YET YOUR TASK IF WE FAIL!" WARNS FUTURA. "RAISE THE LOG, PLACE IT OVER THE STREAM OF OIL!"

AND NOW NEAR-VICTORY FILLS FUTURA'S VOICE. "WELL-DONE. WELL DONE! BUT HIGHER... HIGHER... IT MUST COAT THE WATERS OF THE SWAMP!"

SLIME OVER THE SWAMP LANDS, AND BENEATH IT THE SUBMERGED TOWER IN SAFETY... ON SHORE FUTURA, DETERMINED TO SHATTER THAT SAFETY!

THEN A FIRE-BRAND CAST UPON OILY WATERS, AND IN IT CENTERED THE HOPES AND PRAYERS OF A NEAR-LOST RACE.

AND AS RAGING FLAMES SPEAR SKYWARD, FUTURA EXULTS, "WATCH NOW, FOR SOON THEY WILL RISE, AND THEN..."

WHILE, IN CYMRAD CITY, MENTOR GLOATS, "ENOUGH FOR NOW, LET US NOT EXHAUST THIS MOST EXCELLENT SUBJECT..." BUT HE IS VERY ABRUPTLY INTERRUPTED BY A SHRILL WARNING, "LORD MENTOR, A DANGER SIGNAL FROM OUTPOST TOWER 7!"

DANGER – DEADLY DANGER ON OUTPOST 7! CLUTCHING, CLAWING, OXYGEN – EXHAUSTING HEAT!
"WHERE COMES THIS HEAT, I KNOW NOT," THE TRANS-VENUSIAN SCREAMS. "BUT RISE WE MUST – OR DIE... THE SURFACE, PERHAPS THERE LIES SAFETY!"
BUT INSTEAD, UP INTO A HORROR OF HEAT, A FURY OF FLAME, A RAGING INFERNO! SCREAMS, ANGUISHED CRIES ECHO THE SWAMPLANDS – YET LOUDER STILL THE CRIES OF FUTURA AND THE ABOROTES – FOR THEIRS IS THE VOICE OF VICTORY!
AND IN CYMRADA, A GRUMBLING MENTOR FACES THE VISIRAD. "TROUBLE ON OUTPOST 7, EH? THOSE INFERNAL ABOROTES – WHAT ARE THEY UP TO NOW? WAIT, THAT FACE, FUTURA – AND HER VOICE COMING THROUGH – –
"FUTURA, BY YOUR NAMING, MENTOR – – AND BY THAT NAME I'LL CONQUER YOU. TAKE WARNING, BIG HEAD – THIS TOWER IS OURS AND NOT UNTIL I LEAD MY ABOROTES TO CYMRADA WILL I RETURN TO EARTH AS MARCIA REYNOLDS."

**WAR!** EARTH GIRL FUTURA PITTED AGAINST THE MAD GENIUS OF LORD MENTOR. ANOTHER STIRRING ADVENTURE IN THE NEXT ISSUE OF **PLANET COMICS!**

# COMICS

NMP

## The Golden Age
## Edited by Ron Goulart

**THE PURPOSE:** .To present the most important collection of articles, interviews and story reprints ever assembled about the Golden Age of Comics. Lively and entertaining writing will be used to present information that is little known and of great interest to a large number of lovers of the four color comic book medium and original research will be encouraged into those areas of comic book creation which are still unrevealed in the mysterious shroud of the past.

**THE EDITOR:** Ron Goulart is the author of over 120 books and literally thousands of articles for publications ranging from *Ellery Queen* to *Sylvia Porter's Personal Finance* with stops along the way for virtually every magazine on the newsstand rack. He is a regular contributor to *Nemo* and *Amazing Heroes* and a columnist for the widely circulated *Twilight Zone* Magazine and *Comics Feature*. He has won awards for both his mystery stories and his science fiction tales.

He is perhaps the leading historian and social commentator on popular culture with books on pulps and comic books and comic strips to his credit.

Here he has promised a total commitment to producing the most entertaining and enlightening publication possible.

**THE FORMAT:** No expense has been spared and absolutely no corner cut in producing the most attractive physical package imaginable. Interior paper will be a 55 pound coated stock while covers will be 100 pound enamel. Some issues will contain interior color.

All reproduction will be meticulous and where possible stories will be reproduced from actual proofs or original artwork. Graphic excellence will be carefully maintained throughout.

**THE CONTENTS:** The contents for the first two issues have been announced. The premiere issue will contain the following:

*Golden Age Hero Profile*—Skyman, the hero of Big Shot Comics and his own magazine was created by Gardner Fox and artist Ogden Whitney. Here the entire story of the creation and adventures of this character are explored.

*The Golden Age Interview*—Klaus Nordling is the subject of our first interview. Nordling was the chief artist on Lady Luck, the creator of Pen Miller and other long-standing characters and a close associate of Will Eisner.

*The Golden Age Portfolio*—A brief introduction to the material will be followed by stories of The Flame by Lou Fine (from Wonderworld Comics), Dick Cole by Bob Davis (from Blue Bolt), Magis Morro by Ken Ernst (from Super Comics) and assorted humor pages by Fred Schwab (reprinted from Fox magazines). The Dick Cole story will be carefully reproduced from proofs assuring the best quality.

*The Funnymen*—Focusing on Ed Whelan, noted newspaper artist, who recreated his popular Minute Movies for the Golden Age Flash Comics, did Fat and Slat for EC Comics McCormick about a kid who daydreamed about being various superheroes and one of the better Sherlock Holmes parodies, Padlock Holmes.

*The Second Banana*—A look at the Blue Bolt, one of the earliest creations of Simon and Kirby.

*Ladies of the Comics*—An encyclopedic page on Sheena.

*Forgotten Artists of the Golden Age*—Joe Gallagher is little remembered now but in his heyday he drew the Atom, Wildcat and the intro section of several issues of All Star Comics. He vanished shortly after the end of World War II.

*Special Feature*..."Leave it to Archie, Buzzy, Candy, etc."—Takes a look at the teen-age humor characters of the 1940s.

And in the second premier issue:

*Golden Age Hero Profile*—The Silver Streak was one of the more interesting period characters drawn by such luminaries as Jack Cole, Bob Wood and Don Rico. Here we will take a look at his roots and his later escapades.

*The Golden Age Interview*—This time it's Gill Fox, who has been a professional cartoonist since the 1930s. A friend of Lou Fine, Jack Cole, Will Eisner and many others. Editor of Polic Comics, Smash and other Quality Comics titles he also did humor fillers, hero covers and worked on Torchy.

*The Golden Age Portfolio*—Following the brief introduction stories of the Black Terror by Mort Meskin and Jerry Robinson and Doc Savage by William A. Smith will be offered along with humor fillers by Gill Fox. Smith, though little remembered, was an excellent artist who went on to *The Saturday Evening Post* as an illustrator and then became a very successful gallery painter.

*The Funnymen*—This time the focus is on Basil Wolverton whose work should need no introduction.

*The Second Banana*—The Green Lama is the center of our attention through his career in both Prize Comics and his own title right after World War II.

*Ladies of the Comics*—An encyclopedic entry on Black Angel from Airboy Comics.

*Forgotten Artists of the Golden Age*—Jimmy Thompson drew Indians in King and Magic Comics, superheroes (including The Human Torch, Angel and Sub-Mariner) for Timely and is best known for his work on Robotman.

*Special Feature*..."Private Eyes in the Golden Age"—A look at Speed Saunders, Larry Steele, etc.

**THE FREQUENCY:** Bi-monthly beginning in February.

**THE PRICE:** $5.00

# peter pan

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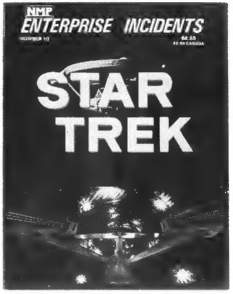


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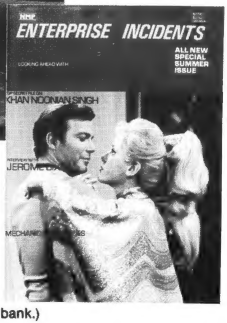


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